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the COMIC READER

Number 168
May 1979

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Post Office Box 255
Menomonee Falls, Wisconsin 53051

The COMIC READER
May 1979
Volume 1, Number 168

OUR COVERS: Bob Layton contributed the front, the original cover to MARVEL PREMIERE No. 48, and Dave Cockrum did the back, the fate of Godzilla had his book continued. Both are © 1979, Marvel Comics Group; Godzilla © 1979, Toho Prod.

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NOTE: The number following your name on your mailing wrapper is the last issue of your subscription.

BACK ISSUES: TCR #94-96,98,100-111,113-116,118,120-124,126-128,131,133-139,142,143 are 50¢ each. #145-151,153,154,156-163 are 75¢ each. #164,165,167,168 are $1.25 each. All other issues are sold out.

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Marvel News

The Annual schedule has been altered considerably as releases originally slated to appear next month have been pushed back as far as September. The new schedule: MARVEL TWO-IN-ONE (6/19), THE SPECTACULAR SPIDER-MAN (7/10), THE AMAZING SPIDER-MAN (7/24), THE AVENGERS (7/24), TARZAN (7/17), THE INCREDIBLE HULK (8/24), X-MEN (8/21), FANTASTIC FOUR (8/14), THOR (8/21), JOHN CARTER (9/18), CONAN (9/25), and MARVEL TEAM-UP (9/18).

Delayed also were two other comics we found out about too late to enter into this month's coming comics listings. TOMB OF DRACULA #70 was delayed until May 15th. MARVEL FUN AND GAMES No. 1 will not appear until June 12th, with the succeeding issues correspondingly pushed back.

More personnel involved in the EPIC Magazine project have been revealed. Writers appearing in the first few issues will include Stan Lee, Roy Thomas, Jim Shooter, Doug Moench, John Jakes (adapting a Robert E. Howard story) and the Brothers Hildebrandt; artists include John Buscema, Neal Adams, Jim Steranko, Howard Chaykin, Craig Russell, Tim Conrad, Richard Corben (on the Howard story), Arthur Suydam, and HEAVY METAL alumni Phillipe Druillet , Ray Rue and Joe Jusko. Richard Marschall is editor, with Don and Maggie Thompson as consultanting editors.

Marvel is issuing something called BROTHER BILLY, THE PAIN FROM PLAINS in June. We assume it's satirical, though you never know. It's not that month's issue of CRAZY.

Marvel is negotiating for the rights to yet another Japanese toy robot: ROM. Bill Mantlo is working up the pilot proposal with John Romita, Jr. doing the preliminary sketches.

FANTASTIC FOUR #211 will feature Galactus's new Herald: Terrax, who will complete the cycle of four heralds, each representing one of the four elements.

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The X-Men will be going to The Emerald Isle to be involved in a Scottish sub-plot for a couple of issues.

Joe Sinnott is the new regular inker on THE INCREDIBLE HULK.

Sal Buscema is leaving the CAPTAIN AMERICA strip as of #237. Fred Kida will draw #238-239. There is the possibility that Steve Ditko may become the new regular artist.

Mike Golden will not be returning to THE MICRONAUTS after all.

Steve Mitchell inks will show up on #76 as well as this month's issue.

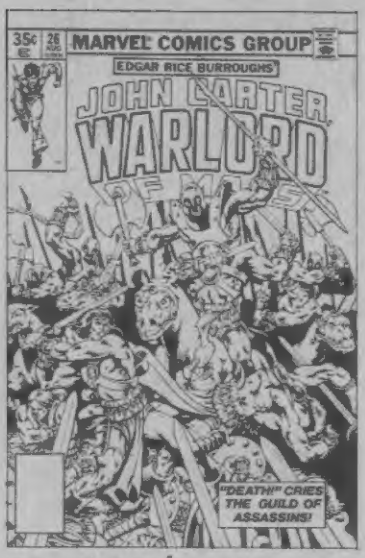
J. Marc DeMatteis is doing a fill-in issue of IRON MAN featuring the return of The Fool Killer.

Bob Layton and Alan Weiss are each pencilling issues of IRON MAN.

Frank Springer will replace Carmine Infantino as artist on SPIDER-WOMAN with #20.

Jerry Bingham is drawing the three part MARVEL TWO-IN-ONE that will feature Starhawk, Moondragon and the High Evolutionary along with Ben Grimm.

The Avengers go to Russia in



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THE AVENGERS #188 which was plotted by Jim Shooter.

John Byrne and Roger Stern are co-writing the INCREDIBLE HULK ANNUAL.

Alan Weiss is pencilling a fill-in issue of POWER MAN. Dan Green will be the regular inker, although Bob Layton has co-plotted two issues that he will ink.

THOR #287 will feature the Olympian Olympics.

John Byrne is doing a MARVEL TEAM-UP issue which will feature Spider-Man and Nightcrawler.

Steven Grant is plotting the wrap-up of the OMEGA series for THE DEFENDERS #76-77 and has plotted a fill-in issue of SHOGUN WARRIORS.

The tenth novel in the Marvel series by Pocket Books will be written

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by David Michelinie. It stars The Avengers.

The next three Pocket Book collections of Marvel reprints are coming out bi-monthly, beginning in May. CAPTAIN AMERICA, reprinting his revival in AVENGERS #4 and the first twelve TALES OF SUSPENSE appearances, is followed by DOCTOR STRANGE #2, out in July, featuring fifteen more episodes from STRANGE TALES beginning with #130, and then SPIDER-WOMAN in September, with the MARVEL SPOTLIGHT origin and the first eight episodes in her magazine.

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Warren Coming Comics

EERIE No. 102, July. [5/15]

VAMPIRELLA No. 79, July. [5/15]

CREEPY No. 109, July. [5/29]

FAMOUS MONSTERS OF FILMLAND No. 155, July. [5/29]

Et Al

The STAR HAWKS strip for June 6, 1979 carries Archie Goodwin's byline instead of Ron Goulart.

OMISSIONS: In issue #166 we made two unintentional omissions that we wish to correct. First, and most importantly, we neglected to run the credit line for Paulette Carroll's ASTERIX installment anywhere in the issue. Our apologies to Paulette, who has put a lot of work and research into it. We promise it won't happen again. Also, we neglected to mention that the back cover character contributed by James Farmer is called STARBURST. Again, we apologize. Also, in last issue's Alley Awards results, the Average Age (23 years) and Shoe Size (10) were

DC News

With the introduction of THE NEW ADVENTURES OF SUPERBOY, to be edited by Julius Schwartz and handled by Cary Bates and Kurt Schaffenberger, Superboy will not only not be the title character in SUPERBOY AND THE LEGION OF SUPER-HEROES (which drops the first two words with the October issue, #259), he'll be leaving the Legion entirely in #258. The solo series in SUPERMAN FAMILY ends with #198. Superboy will probably guest in the LEGION book in the future.

The line-up for FIVE STAR SUPER-HERO SPECTACULAR now shapes up like this: Editor, Ross Andru; cover artist, Dick Dillin; WONDER WOMAN

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by Gerry Conway, Jose Delbo and Vince Colletta; PLASTIC MAN by Len Wein and Joe Staton; BLACK LIGHTNING by Denny O'Neil (artist not selected); GREEN ARROW by Conway (artist not selected); and SHAZAM! by E. Nelson Bridwell, Don Newton and Kurt Schaffenberger.

Besides those artists and writers mentioned last issue, TIME WARP #1 will feature work by Rich Buckler, Bob Smith, Don Newton, Dan Adkins, Jack C. Harris, Dick Giordano, and Jerry Grandenetti.

The regular features in ALL-OUT WAR will include THE VIKING COMMANDO by Robert Kanigher and George Evans, about a guy who may or may not be a Viking that battles guns and tanks with an iron ax and a knife; BLACK EAGLE SQUADRON, featuring Lt. Cassius Bannister and his squadron of all-black fighter pilots, by Kanigher, Dick Ayers and Romeo Tanghal; GUNNER AND SARGE (with Pooch) by Evan Douglas and E.R. Cruz;

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and FORCE THREE by Kanigher and Jerry Grandenetti, about a squad of guerilla fighters. Murray Boltinoff is the editor.

ACTION COMICS #500 will feature a wraparound cover spotlighting the covers from ACTION #100, 200, 300, 400, and (naturally) 500. #501 will feature the return of the Superman Revenge Squad. Vince Colletta has inked the story in #499.

SUPERMAN #339 and 340 feature a new villain created by Len Wein named NRG-X, the Nuclear Nightmare (timely, what?). #341 will be the first issue in a long time to feature two stories; one will feature Major Disaster, the other Wolfingham.

The first WORLD'S FINEST 40¢ issue, #259, is by Denny O'Neil, Rich Buckler and Dick Giordano.

SUPERBOY AND THE LEGION OF

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SUPER-HEROES #255 will concern the Legion travelling back in time to enlist the aid of Jor-El. #256 features their

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attempts to restore Brainiac-5's sanity. #257 has two stories, one of which is that Bouncing Boy-Duo Damsel story by

Gerry Conway, Steve Ditko and Dan Adkins.

Gil Kane has been made the regular cover artist on GREEN LANTERN as more is being done to help connect the book with its previous incarnation of the '60s. Don Heck is drawing #121.

Mike Grell is planning some back-up stories for WARLORD which will put the spotlight on some of the members of the supporting cast.

Frank McLaughlin is returning, albeit one-shot, to THE FLASH, as he is inking FLASH #277.

The Prankster will appear in THE WORLD'S GREATEST SUPER-HEROES comic strip beginning May 21st. Following that story, Jimmy Olsen will appear as Elastic Lad. The strip now says "Starring Superman" on the Sunday installment.

Et Al

You may have been hearing about color striping, the practice (up till now done by the distributors) of marking the tops of comics with colored paint to show the wholesalers how long to keep a comic on the shelf. Beginning in the next month, all the comics printed at Sparta will be coded by a one inch color stripe across the top of every comic with five rotating colors. The practice could lengthen the shelf life more than the removal of cover dates (which causes problems for consumers in states where sales tax is applied to "children's books" but not to magazines appearing more than quarterly; cashiers refer to the cover dates) or bi-weekly distribution. Gold Key, however, may not go along with the practice since one week of their month is used to redistribute returned comics, and this would be nullified by striping.

For the last two months, The Comics Magazine Association of America has required the submission of the actual artwork and not photographic copies for approval, since many instances of differences (which may not have passed) between the copies and the printed pages have occurred. On occasion, xeroxes of pencils had been submitted and then changed significantly, simply because there wasn't enough time to have them approved before deadline. The Code Authority finally put their foot down, and now the companies must contend with another delay.

TCR Message

Okay, after four months of hearing more complaints than we did in the previous six years, we've investigated and found that offering First Class subscriptions to TCR will not endanger our Second Class mailing (when it comes through). So beginning next issue, those that wish to renew or subscribe at First Class can do so, at a rate of $7.75 for six issues and $15.00 for twelve. Those of you who already have subscriptions running through the end of time (or next year) that wish to change over to First Class can do one of two things: Send us an additional 50¢ per issue to cover the balance of your subscription, or, ask us to alter your subscription by subtracting 50¢ for each first class issue. For example, if you have 20 second class issues left on your subscription, we would change it to 12 first class issues. Now I hope that's clear enough. (You wouldn't believe the number of misconceptions the last subscription change caused.)

Now, as for the rest of you who will continue to receive the issues via second class: The average time in the mail seems to be two weeks. The last few issues have been delayed for various reasons (#167 because over half the subscribers copies were so poorly printed and a pretty futile attempt was made to send the acceptable copies only. The only good part was that we will now have more quality control given to the color printing from here on in), but the average issue will still be sent three days after dealers' copies because that's how long it takes the mailing company to wrap the issues. Rather than send them out unprotected a couple of days earlier, we've decided to retain our current system for the moment. But the dealers' copies will still arrive before first class subscriptions for one simple reason: they're sent via United Parcel Service and not the post office.

This issue features Part 3 of Paulette Carroll's ASTERIX article. Besides widening our focus a bit, this series will make appreciation of the ASTERIX books much easier and widespread IF you give yourself the benefit of Paulette's views, and go through the trouble to seek out the enormously satisfying books. I know there are some out there that will find this difficult to believe, but the whole world of comics does not rise and fall on Marvel and DC.

One last thing that I have neglected to mention recently: the color separations done for all the covers and Jim Engel and Chuck Fiala's strips are done entirely by our own Jerome L. Sinkovec. I think he's doing a great job, and I just wanted you to know who's responsible.

– Mike Tiefenbacher

TCR Mailboat

FRED FREDERICKS, Eastham, MA: Many thanks for sending along the new COMIC READER combined with the GAZETTE. I think combining the two is a great idea... and it gives me a chance to see STAR HAWKS which is not in any of the local papers!

Your appraisal of the MANDRAKE TV show was right on the beam... compared to the other two programs mentioned in your review, it can be considered a "cinema classic!"

True, Anthony Herrara didn't look like the old magician... but Ralph Byrd never looked like DICK TRACY either and he took the part and made it his own.

Both Lee Falk and myself thought that the actor who played James Bellamy on UPSTAIRS, DOWNSTAIRS would be an interesting choice to play Mandrake.

[Fred is the current artist on the syndicated MANDRAKE as well as having done many Gold Key movie adaptations in the '60s. And he's a real fan of old-

time movies. MT]

FRANK THORNE, Scotch Plains, NJ: The new format of TCR is excellent. Congratulations, and keep up the splendid coverage of the craft. You do honor to all the toilers in the fields.

RED SONJA is dead. She lasted four issues after I left her.

The new project [THE ALIZARRIAN TRILOGY, a new series of fantasy graphic novels] is going very well.

We have sold a magazine serialization of the books and the book and European album rights seem set.

Writers House, Inc. is a well respected literary agent. I was the first, and so far only client they've handled from the comics. It says something for the distance comic art has come in the past few years. Yours has been a major contribution.

[Thanks for the kind words. For more information on Frank's new novel series, contact Al Zuckerman, Writers House, Inc., 132 West 31st Street, New York, NY 10001. MT]

Fanzine Checklist

AFTA No. 3, $2.00 postpaid from Bill-Dale Marcinko, RPO 5009, CN 5063, Rutgers University, NJ 08903. Yes, he's back, that iconoclastic, contoversial publisher of views, reviews, film comment, record commentary, philosophy, news, interview (George A. Romero in this case)and much more, all packed into an 8 x 11" format this time, 64 pages. Only six pages are devoted to comics, though, and a little of B.D. 's philosophy ramblings tend to go a long way for some tastes. However, if you enjoyed AFTA #1 and 2, you'll like this one.

THE COMIC WORLD No. 20, $1.50 from Robert Jennings, RFD 2, Whiting Road, Dudley, MA 01570. TCW is one of fandom's oldest magazines, and it really hasn't altered its original purpose: the appreciation of Golden Age comics. The feature article in the issue is about The Vigilante, a longtime DC western-super-hero. It's well researched and easily read, and it is worth seeking out. The rest of the issue concerns Jennings' review of the Nick Fury Yellow Claw series done by Jim Steranko (not favorable) and a talky column by longtime fan Clay Kimball.

THE COMPLATE MONTY PYTHON No. 2, $2.75 postpaid. Kim "Howard" Johnson, 1411 Cherokee Lane, Ottawa, IL 61350. My prejudices cannot be hidden here: I love this magazine. Beisdes giving me blow-by-blow indexes of the MONTY PYTHON series episodes, Howard took it upon himself to travel to Tunisia to report on the new Python film and interviewed not only Python members but those involved in the production of the various series and movies. If you're as interested in the group as I am, order this magazine.

JASON MONARCH No. 1, Omnibus Publishing Co., P.O. Box 23127, Detroit, MI 48223. Newsstand price 35¢, 60¢ (we're assuming) postpaid. The first issue of the planned new above-ground series of comics begins rather ignominiously as the promised color did not come off; only the cover and an interior ad are in color. (Omnibus says that the future issues of this, and two other titles, FROM OUT OF THE ABYSS and TOPAZ, will be full color,) The Jim Craig lead story is quite nice, though the backup stories don't quite come up to professional level. An interesting debut, nonetheless.

STAR FIGHTERS No. 1, $1.75 postpaid from Landgraphics, 315 East 21st Street, Apt. 7-H, New York, NY 10010. The other new newsstand publication is of a tabloid format and is also an interesting experiment. The storyline is something like STAR HUNTERS crossed with THE AVENGERS, and the artwork, by Ken Landgraf and inkers Joe Rubinstein, Jack Abel, Gil and Simons and Neal Adams (the cover) is of pro calibre.

Charlton Coming Comics

We received the following list of Charlton releases just as we were going to press, which is why they are not included on the checklist.

MARCH RELEASES:
OUTLAWS OF THE WEST No. 82, July.
FIGHTIN' ARMY No. 139, July.
GUNFIGHTERS No. 54, July.
GHOST MANOR No. 44, July.
HAUNTED No. 43, July.
FIGHTIN' MARINES No. 144, July.
ATTACK No. 16, August.
I LOVE YOU No. 124, August.

APRIL RELEASES:
BILLY THE KID No. 130, August.
WAR No. 15, August.
GHOSTLY TALES No. 137, August.
SECRET ROMANCE No. 44, August.
OUTLAWS OF THE WEST No. 83, August.
FIGHTIN' ARMY No. 140, August.
GUNFIGHTERS No. 55, September.
GHOST MANOR No. 45, September.
HAUNTED No. 44, September.
FIGHTIN' MARINES No. 145, Sept.

MAY RELEASES:
ATTACK No. 17, September.
I LOVE YOU No. 125, September.
BILLY THE KID No. 131, September.
WAR No. 16, September.
GHOSTLY TALES No. 138, Sept.
SECRET ROMANCE No. 45, Sept.
OUTLAWS OF THE WEST No. 84, October.
FIGHTIN' ARMY No. 141, October.

Comment

THE COMIC READER receives a lot of artwork by amateurs every week, something like three or four drawings from each would-be comics artist, some lovingly sandwiched between heavy-duty cardboard, others folded and stuck in a legal envelope. Those who've been listening have been sending xeroxes -- or at least the return postage if they want their stuff back -- but what concerns me is the possibility that many of them are going to find that not making the cover of TCR isn't going to be the first disappointment in their art careers. I'm afraid that a lot of comics readers out there are going to be as naive as I was, and are going to attempt to train for the pro ranks. Narrowing career sights for a field as ephemeral as comic books could be the biggest mistake of their lives.

I may have been younger than most when I-first expressed my career goals to parents and assorted relatives; I was six when I decided I was going to become a cartoonist. At that time, I was thinking of animated cartoons. It wasn't until I was purchasing super-hero comics when I was twelve that I altered my goal to comic book artist, switching from beloved funny animals to human-type figures. I drew a lot, teaching myself for the most part -- you get very little anatomy in high school art classes -- to a point where most of what I did was about on the same level as most of the artwork we receive: a lot of style, inaccuracy in figure drawing, and inept inking. So when I entered college at sixteen I was certain four years of in-depth instruction and practice would make me good enough to go to New York and break into the field. It didn't work out that way.

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First, my college (the University of Wisconsin-Milwaukee) gave little opportunity to work in comic-type work. The anatomy classes went four semesters and I could have used more; the drawing classes were general and disorganized; the commercial art courses were more concerned with ad design and techincal proficiency. What I gained was a thorough knowledge of design generalities and pitfalls to avoid, some valuable figure drawing proficiency, and, luckily for me, a familiarity with typography and calligraphy. My painting ability seemed to drain away whenever I changed instructors: what one considered an effective and usable style another sneered at, and I found myself throwing away whatever I received previously. And, importantly, what I never got was any kind of constructive help in the comic art department.

Still, on my own, I had advanced to an all-but-publishable level, as the few rejections from fanzines I received never failed to inform me. Well aware of my shortcomings (nevertheless proud of my work), I finally began doing art for the nascent Street Enterprises publications (COMICS COMMENTARY, also one of the first outlets for a young Fred Hembeck), and was having fun. My inking never really got better, but at least my drawings could be recognized as being of human beings. It never came easy for me, but it was enjoyable. Then I went to my first New York convention.

I was still in college, and confident of entering the business very soon. I knew I was a few years away, but I knew it was only a matter of time. But when a few occurances -- rather brutal critiques by fellow fans (artists, and non-artists who like you as well, generally are less likely to be sympathetic as strange as that may seem), a visit to the DC offices where the job situation became rather obviously shown to be that of a closed shop, and New York itself -- a very crowded, very alien environment that I was quite glad to exit as soon as possible, and which I knew would have to be my home for awhile if I ever hoped to enter the business -- in short order seemed to dampen my spirit very quickly. I was disillusioned for the first time. Not yet disheartened.

That came later. Practice wasn't helping, I wasn't improving, and by this time I hadn't any outlet, as Street Enterprises had become the home of The Menomonee Falls GAZETTE. Then I got clear of the college regimen and found that drawing was becoming less important as relaxation. I decided then that, as disappointing as it may have been to admit, I wasn't going to become a pro comics artist. I wasn't good enough to please myself, which up until then had been my only recompense for the work involved. So I reset my sights on either a production job or writing.

When the opportunity came, however, I passed. Besides the drawbacks in leaving a position in which I was of some importance for another in which I'd be bottom of the ladder, I would have had to take a cut in pay to go to a place to live that had a standard of living costing about 60% more. I began to suspect something was wrong.

Needless to say, each successive "implosion," cutback, and report of professionals leaving the field because of their inability to make equitable wages discouraged me more. A letter we received from Dan Adkins, inker for DC and Marvel recently put the capper on it.

Dan, staring at the stack of comics in his closet containing his work, decided to count them up and divide the work by year and see exactly how much he made, how much went for expenses and taxes. I think the results are revealing.

NUMBER OF COMICS WITH HIS WORK
1966-1979 (as of March)*

1966: 10 comics	1973: 7 comics
1967: 29 comics	1974: 18 comics
1968: 25 comics	1975: 55 comics
1969: 17 comics	1976: 66 comics
1970: 17 comics	1977: 17 comics
1971: 7 comics	1978: 17 comics
1972: 19 comics	1979: 6 comics*

Total: 310 comics
This doesn't include the sixteen months as Wally Wood's assistant unless he was credited specifically (which happened three times).

Dan then broke down his output in 1975 and 1976 to give an explicit idea of how comic book earnings shape up:

1975 Copyrighted Comics
No. of comics with his work: 55
No. of comics with his inked covers: 25
No. of pages with his work: 446 pages
No. of reprinted pages with his work: 229 pages

Price per page from Marvel for inks: $22.00 per page
Price per page from Charlton for inks: $12.50 per page
Pay for reprinted pages: Nothing (1975 policy)
No. of new pages bought: 217 pages
Pay for new pages: $4,575.50
Gross income (before business deductions): $4,575.50
Actual net income (after deductions for art supplies, studio rent, electric, gas, phone, etc.): $1,875.00

To sum up, "I had work in 55 comics in 1975 and made less than $50.00 a week to support myself, wife and child, from free lance work. More work was reprinted of mine than bought new. No art was returned, though I doubt if

Marvel had any legal right to keep the work. Printing rights were all they bought since they paid no sales tax on the items."

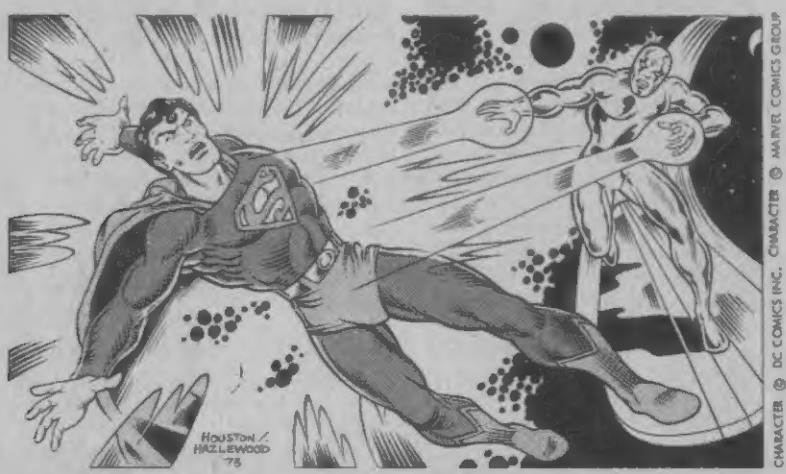
1976 Copyrighted Comics
No. of comics with his work: 66
No. of comics with his inked covers: 46
No. of pages with his work: 236 pages
No. of reprinted pages: 58 pages

Price per page from Marvel for inks: $25.00 per page
Pay for reprinted pages: Nothing (1976 policy)
No. of new pages bought: 178 pages
Pay for new pages bought: $4,450.00
Also: $350.00 for cover painting
$50.00 for two corner paintings
Gross income: $4,850.00
Net income: $2,010.00

Again, summing up, "I had work in 66 comics in 1976 and I'm still not earning $50.00 from free lancing per week after business deductions. Or, to put it another way, I had work in 121 comics in two years and didn't make $10,000.00 even before deductions, let alone afterwards.

"Marvel is now paying $3.00 per page for inks on reprinted work in comics, and $1.00 per page for reprinting comics in paperback for inks. I got a big $1.00 check the other day for inks on a HULK cover recently reprinted on a paperback.

And no art was returned."



Dan isn't perplexed at all at the reason people like Barry Smith, Jim Steranko, Neal Adams and Berni Wrightson got out of comics. "Marvel is a sweat shop for most artists. 10% make good money (of the artists) and the rest work too much for too little." Quite simply, in order to make living wages these days in the comic book field, one has to be very very fast. Quality, beyond competency, doesn't enter into it.

So, in these days of a somewhat static market, there are an abundance of trained, qualified artists vying for a dearth of jobs. It's no wonder you see only those same few names in the inker's credit boxes: those that cannot get the minimum amount of work to enable them to support themselves (and a family) are forced out. Those few that turn out six issues a year are either gainfully employed elsewhere or are starving.

The problem is that art cannot be rushed without either becoming repititious hackwork or just plain not worth looking at. My own meagre expreience with a small number of pages has shown me that unless black magic were to be performed, I would be hardpressed to turn out even seventeen pages in one month, not even considering quality. Were the same amount of time to be devoted to endeavors elsewhere in the commercial art field, the yield would and, evidently, does send the talented artists away from comics permanently. The few that can retain their artistic integrity and still turn out a large amount of work are those that are the exceptions: the Buscemas, the Aparos, the Byrnes, the Ditkos, the Swans. It isn't very encouraging.

So listen, you out there that entertain thoughts of graduating to the big leagues: make very, VERY sure that you have the talent, the patience and the versatility to enter the field. It's actually worse than trying to get into the movies since there are only eight companies to choose from -- and once you do make it, you'll have to be content with making less than the average factory worker for work that requires far more imagination. If it comes too hard, if you want to be painstakingly detailed, if you find yourself antipathetic about the comic book storytelling form, you better forget it now. At least make sure you've got somewhere else to go.

As for me, as long as TCR holds out, I've got a job that's peripherally connected to the field. I still lust after a pro job (I guess to prove I can do it), but writing on speculation is even less satisfactory than drawing the material for a portfolio because it takes so much time, and I don't forsee the time when I live within commuting distance of NYC. Still, I can't help but wonder how different things might have been had the comics industry not been restricted to the New York commercial art market and the West Coast animation studios, and Chicago and all the other big cities had had input from all of the artists and writers the U.S. must contain. The industry might not be as univiting -- or as unhealthy -- and I'd have a pro job.

- Mike Tiefenbacher

Comix World Checklist

ARMAGEDDON 3 IS FOREVER. Barney Steel is now handling his own comics. #3 is $5.00 from him at 334 Coronodo, Long Beach, CA 90814.

BIZARRE SEX No. 7, $1.25. [Krupp Comic Works, P.O. Box 7, Princeton, WI 54968] Cover by Pound and Gorris. Art by Trina Robbins, Steve Stiles, George Erling, Dan Steffan, Rich Larson, Tim Boxell, Aldo, Gary Whitney and Fred Hembeck (Fred's first appearance in an ug).

DORMAN'S DOGGIE, $1.25. [Rip Off Press, P.O. Box 14158, San Francisco, CA 94114] Art by Foolbert Sturgeon.

EUROPA REQUIEM?! Art by El Hortelano. The artist's view of a world dominated by dehumanized technology. Published in Barcelona, Spain. Those interested in Spanish ugs should write to Jaume Fargas, P.O. Box 275, Barcelona. Fargas has a store which handles ugs and mags like ROCK COMIX.

MISSOULA SCANDALS, $2.00. [Recycled Reality Studios, P.O. Box 2309, Missoula, MT 59801] Art by Frank Ponikvar, Dugan, James L. Clayborn, S.J. Lavold, Dan and Tom Struckman, Roy Carpenter, T.R. Rummel, A. Webb, R. Smith, Brad Willis, Prather, and others. 8 1/2 x 11". Color cover. Nice artwork.

RIP OFF COMIX AND STORIES No. 5, $1.25 postpaid. Wonder Warthog story and collected strips from the Rip Off Syndicate.

SNAPPY SAMMY SMOOT, $1.00.

[KRUPP] A collection by Skip Williamson.

WIPE-OUT: TALES OF COMMON CONCERN No. 2, $2.50. [Real Free Press, Dirk Van Hasseltssteeg 25, Amsterdam, Netherlands] Cover by Joost Swarte. Art by Larry Todd (a Dr. Atomic story), Erik Siebels, E.A. Fisher, Peter Pontiac, Hunt Emerson, Dave Geiser and Jean Claude Block.

A new R. Crumb comic book should be available shortly. This one will feature all of the artwork Crumb has done for the CO-EVOLUTION QUARTERLY. Rip Off Press is publishing a collection of the political cartoons of R. Diggs. It will sell for $2.25.

The Comix World Mini-series now includes ten eight-page comix: DISCO MOUSE, WEIRD WAITRESS FANTASIES, A HUMOUR, VIOLENCE SAYS: "LOVE ME AMERICA!", FRIED BRAINS No. 1, FUNNY INSECTS No. 1, WEIRD RIP-OFFS No. 1, and three issues of BABY-FAT, the little illustrated magazine of weird news items. All ten comix sell for $4.00 from Clay Geerdes, P.O. Box 7081, Berkeley, CA 94707. Subscriptions to The Comix World Newsletter are $6.00 for 24 issues (U.S.A.) and $10.00 for 48. $1.00 more in Canada.

The comix listed above are for adults only and you must include an age statement with your orders. Over 18 only.

SUPERMAN II will begin shooting July 20th and will complete January 15th -- so its release will definitely not be Christmas, 1979. Christopher Reeve has resolved his differences with the Salkinds, who violated his contract by not shooting the first two parts at the same time as was required, and will get twice as much -- half a million -- for appearing in the second. Richard Donner, however, won't be the director, apparently because he wanted control of his work. Richard Lester will produce, but he won't direct -- Guy Hamilton, who was supposed to direct the first one, has been mentioned. Meanwhile, Christopher Reeve is starring in his first non-Superman, SOMEWHERE IN TIME, directed by Jeannot Szwarc... The next Ray Harryhausen flick is CLASH OF THE TITANS, which has a budget of $15 million and stars Laurence Olivier as Zeus, Maggie Smith as Thetis, Claire Bloom as Hera, and Burgess Meredith as Ammon, among others. It'll be out in Summer of '81... Kevin McClory says his James Bond film, now called WARHEAD, will go ahead with its $22,000,000 budget. Sean Connery will return as Bond, with Orson Welles playing Ernst Blofeld and Trevor Howard as M. United Artists and Albert Broccoli, owners of the rights to MOONRAKER and the other Bond films, are continuing their suit... Well, Dustin Hoffman is out as Popeye in the Robert Evans musical being planned, and good ol' Mork from Ork, Robin Williams, is the new choice to portray the old salt. Seems like a better choice to me, seeing as how Robin is quite adept at approximating different voices and Dustin never showed that he could. Olive's casting is still up in the air, with Shelly Duvall mentioned most... Disney's BLACK HOLE, slated for a December 21st, will have a horde of merchandising accompanying it: Mego is handling the toys and games, Random House, Paradise Press and Whitman are handling the book and coloring book publishing, Gold Key will do the comic book and King Features will syndicate a comic strip running from August through next January... STAR TREK is still set to be released December 7th, though the company handling the special effects, Robert Abel Associates, left the project before finishing and had to be replaced. It won't affect the release since they'll use all the completed material... New Avenger Gareth Hunt and former SPACE: 1999 crew member Nick Tate star in a spy film called LICENSED TO LOVE AND KILL... Former Prisoner Patrick McGoohan is starring in THE HARD WAY, co-starring Lee Van Cleef... John Ritter is starring as an actor that plays a super-hero on film in CAPTAIN AVENGER, co-starring Anne Archer, who lost out to Margot Kidder in the casting of Lois Lane... COMIC STRIP is an English film about a West Indian who comes to London to make it big as a cartoonist, searching for the character that'll make him hit the big time. The budget is $8,000,000.

Graham Chapman has again teamed with Bernard McKenna to script a film, this one a satire of TREASURE ISLAND-type films called YELLOW BEARD. He will star in the film, budgeted as $6-8,000,000, which will start filming either this winter in the Caribbean or next summer in Malta... Bill Murray stars in a Canadian film called MEATBALLS, in which he plays a summer camp counselor... Dan Aykroyd is scripting a BLUES BROTHERS movie, to be directed by John Landis. Belushi and Aykroyd, of course, star as Jake and Elwood... Steve Martin's first feature will be THE JERK, scripted by Steve, Reiner, Carl Gottlieb and William McEuen and starring Bernadette Peters and Gary Mule Deer, among others... Leave it to Italy: a new film is called SUPER-ANDY, THE UGLY BROTHER OF SUPERMAN.

Chuck Jones' compilation of five full-length BUGS BUNNY shorts and scenes from 24 others combined with twenty minutes of new material written, directed and produced by Jones is called either THE GREAT AMERICAN CHASE or THE GREAT BUGS BUNNY-ROAD RUNNER CHASE, depending on what you read and was released on April 6th regionally. It celebrates Bugs' 40th anniversary... Paul McCartney has written and scored his adaptation of the British children's character RUPERT BEAR which will be turned into an animated cartoon as soon as he can find a British company that can do a "Disney-quality" job. The project has been talked about for at least five years... Three science fiction themed series have been released for television syndication, at least one of which is a grouping of Japanese robot cartoons. FORCE FIVE has 130 half-hour episodes including ACROYEAR, immortalized in Marvel comics. The other two are SPECTRUM (63 episodes) and STAR FORCE (52 episodes)... Three comic strips are also being offered as syndicated series: BRENDA STARR, starring Sherry Jackson, LITTLE LULU and MISS PEACH. All are half hour shows, and each has 24 episodes (LULU has 26).

NBC announced pilots in contention for their fall season, and among those of interest were BUCK ROGERS. Apparently Universal will content themselves with whatever they get from the release of the pilot film as a theatrical feature, then retreat to the relative safety of TV. Others include DRACULA (spin-off from CLIFFHANGERS), THE ALIENS, and T.R. SLOANE from Quinn Martin, which stars Robert (OPERATION PETTICOAT) Logan as an art dealer-secret agent (shades of TOP SECRET) following his father as chief operative of a secret organization reporting to the president. But my chief hope for success has to be CASTAWAYS ON GILLIGAN'S ISLAND, which reunites at least six of the seven regulars (Tina Louise is still apparently too sophisticated to return). As I always say, if you're going to have stupid television programs, you may as well get the one that did it best... Speaking of revivals, Michael Cole, Peggy Lipton and Clarence Williams III as well as Tige Andrews, are reunited in THE RETURN OF THE MOD SQUAD for ABC... The best news from NBC is that Larry Gelbart, who adapted M*A*S*H for television, has a firm commitment for a series next year for which he will write all the scripts before they even start shooting... SHERLOCK HOLMES AND DR. WATSON will be a syndi-

cated series appearing in January of next year. Donald Pickering and other English actors filmed the series in Poland, of all places... One of my favorite series, KUNG FU, is now available for syndication. I hope a local station has enough taste to pick it up. - Rona Blabbit

Krupp News

THE SPIRIT No. 20. Includes the first chapter of the Wally Wood SPIRITs, along with an introduction by Will Eisner explaining why Wood was a short-lived assistant. Also featured is the second chapter of Eisner's never-before-published "Life On Another Planet" in a sixteen page pull-out section. Plus six classic SPIRIT stories by Eisner and another new wraparound Eisner cover. $1.75 postpaid.

HYPER COMIX No. 1. "A solo book by Steve Stiles, an out of the ordinary East Coast artist who does house-style

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work for Marvel's British comics and things like THE ATOM for DC, but who doubles in his "actual style" as a very funny "underground" cartoonist. The purpose of HYPER is to put the spotlight on an under-rated artist who is, in my opinion, one of the funniest in the business." - Denis Kitchen $1.25 postpaid.

CLASS WAR COMIX No. 1. An anarchist's view of future English rural society after the Revolution. Cliff Harper, the artist, sees not an ideal society, but an on-going struggle between the free anarchists and the still oppressive structure of the "Party." Introduction by Jay Kinney. $1.25 postpaid.

Denis Kitchen also wishes it known that the address given in TCR #166's COMIX WORLD CHECKLIST by Clay Geerdes is not the correct one and that all orders should remain to be sent to Krupp Comic Works, P.O. Box 7, Princeton, Wisconsin 54968.

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In this background study designed to share a Frenchman's viewpoint on ASTERIX with the American reader, we talked last time about the importance of the Gauls to the territorial roots and feeling of Goscinny's original audience. Not to underestimate the role of the Roman: he plays Tweedledum to the Gallic Tweedledee -- the inseparable and warring twins of French identity on whose tensions Goscinny plays masterfully. We continue with other aspects of this duality and the way it is reflected in ASTERIX.

ANCESTRY

If we can point to Caesar as the ultimate creator of ASTERIX, we must add immediately that the case is much weaker for calling that illustrious general -- or any of his troops -- the ultimate creator of René Goscinny. Notwithstanding the fact that the choice of spiritual ancestors is every people's own damn business (I've seen who embarks upon ASTERIX without preconceptions will get a much better feeling than that for what the Roman conquest of Gaul was all about. As he marches across the land revealed many a third-generation German or Scandinavian exhibit personal guilt-feelings over ante-bellum slavery!), Decker's argumentation reaches a nadir when he talks about a lack of BIOLOGICAL continuity between the Gauls and the French of Today. It would indeed be absurd, as he suggests, for his immigrant compatriots to consider themselves the descendants of the American Indians. Almost as absurd, in fact, as his comparison between the Gauls and Indians in support of his denial of some of the facts of French history. Any reader by the verbal and visual narration of the Goscinny/Uderzo team, he will find that the Romans who occupy it are soldiers and administrators, contentedly confined to their garrisons and the government centers of a few large cities, from which only a handful of underlings routinely venture out in police-like patrols, stiff, ill-at-ease, and drowned in the sheer numbers and vitality of the Gauls. It would never cross his mind to compare this ancient turtle to the pioneers of the American West -- just as it would never have crossed the minds of the occupation forces in Gaul (be it the Romans of Julius Caesar or those of René Goscinny) to consider themselves "immigrants." They were -- as they are portrayed -- a male population on a limited term assignment to a territory they had no intention whatsoever of settling. Their dreams are constantly focused on the return to Rome. Rome-

centeredness is a theme which Goscinny plays upon at many levels: the garrison of Babaorum, whose main occupation is to wait for the replacements and get out of the place (see notably OBELIX ET COMPAGNIE); the constant obsession of officials with Caesar's opinion of them (e.g. the Prefect of Gaul in ASTERIX THE GLADIATOR); the ultimate reward of the underling, a leave to go to the circus games in Rome (ASTERIX THE GAUL, et. al.). [Reference is made to the original French titles where no English-language edition exists as yet. See Decker's list for further information on available titles.] This is hardly the stuff immigrants are made of. The Romans are as lacking in their attitude as they are in the biological requirements. Since there is a general concensus in the medical profession today that such phenomena as Jupiter's cranial parturition and Baccus' pregnancy of the thigh were probably more legend than fact, one cannot help but wonder how Mr. Decker imagines the Romans managed to produce the French population all by themselves. That handful of middle-aged Roman matrons who came with the equally miniscule number of high-ranking administrators who were BOTH entitled AND willing to take their wives, must have been worked to death at the task of out-breeding the native population!

In fact, the general position and role of the Romans in 50 B.C. Gaul (in ASTERIX and in reality) was a logical consequence of the original motivations of the conquest. Caesar was lured to it by the two basic attractions of increased prestige for himself, and increased tax revenue (also largely for himself, as the gossip has it). Insofar as that hoped for any benefits at all, his troops had very similar expectations: promotion and spoils. It was not a matter of exchanging one country for another, of whole populations (of BOTH sexes) freely abandoning their homeland because of political, economic, and demographic pressure, or to escape the army -- indeed, it WAS the army that went to Gaul. The legions did not march into the Celtic territories because there was anything wrong with Rome, but, on the contrary, to demonstrate its grandeur and its power. It is hard, in fact, to think of two peoples more dissimilar in their make-up, their attitudes, and their objectives, than the pioneers who came to displace the American Indian and the Romans who came to tax and govern the Gauls. Likening the two is forgetting the difference between the hunter who kills the cow and the farmer who milks her; it is hardly surprising that this kind of confusion should lead to erroneous conclusions about the cow's subsequent ability to calf. To put the nonsense to rest once and for all, let it be known that the Gauls were neither exterminated, nor even demographically outnumbered; they were not parked into reservations, starved out, or sterilized. The vast majority were allowed to retain their lands and continue their pre-Roman occupations, including those for which their French descendants are rumored to have a word. In plain English, Gaulish women did not give up making babies, even if a certain corpus of evidence points to the fact that some of them were fathered by Romans. The French have a word for that too: "GALLO-ROMAIN."

In fact, the Gallo-Roman period extended over roughly five hundred years (27 B.C. to 476 A.D., with variations in historians' opinions). After the violence of the early days, it saw a gradual and largely voluntary assimilation between the two cultures and the two peoples. Great builders followed the soldiers and administrators; and, as early as the first century A.D., Christianity was introduced. That would prove in the long run to be the mainstay of the Roman heritage; but we are, for the moment, merely talking about biology. On this level, too; a voluntary assimilation took place; in the language of genes, Tweedledee and Tweedledum read "mommy" and "daddy;" the French claim to descendance from BOTH the Gauls and the Romans is justified by a biological trick known as sexual reproduction, which Decker decidedly seems to have overlooked.

We must once again distinguish between historical certainty and contemporary self-perception, which is neither more nor less accurate, but of another order of truth. If the French feel more or less equally heirs of the Gallo-Roman hyphen, they are more justified by the proportions of the traditions and cultures than by those of their genes. In the biological melting pot, the Romans always remained vastly outnumbered. The people who finally confronted the Germanic infiltrations of the Fifth Century A.D. were ethnically less homogenus than at the time of Vercingētorix; but they still called themselves Gauls (the hyphen is the later invention of historians), and they were still of a strongly preponderant Celtic stock.

The Germanic invasions which Decker alludes to were to conquer the totality of the territory. The Gauls then adopted the name of Franks. The odd, and ethnically significant detail is that, among the many Germanic tribes who fought for the control of Gaul, the Salian Franks were among the smallest in terms of numbers. If the Celtic element retained a plurality in the new genetic equation, the triumph of good leaders over vast armies which enabled the Franks to displace their Germanic rivals certainly played a major role in it. In any case, it was once more a process of assimilation, not replacement; whatever the genetic proportions, it is clear that the descendence of the Gauls continued to the present-day French. Arguing that there is no biological link between the French and the Gauls because of subsequent ethnic contributions is arguing that there is no biological link between myself and my mother's mother because my other grandmother and two grandfathers come from other families.

TRADITION

In the last analysis, however, all questions of territory and biology would be irrelevant to the reception of ASTERIX, and just so much historical dust, if they had not become the pegs on which the French of 1959 were still hanging the mistletoe and laurels of four millenia of Gaulish and two millenia of Roman traditions. But, in fact, the Gallo-Roman heritage is, and has always been, the dual focus of French identity; whatever traits and contradictions Goscinny's compatriots discovered in themselves or their culture, they have customarily attributed to one or both of the twins. How this could have happened at the total expense of the Frankish element, in spite of the disappearance of most of the original Celtic language and way of life, and in spite of the fact that the Roman Empire has been extinct for fifteen centuries, admittedly takes a little explaining.

"God of the Christians," cried the Frankish King Clovis during the decisive battle, "Grant me victory, and I shall convert to Thy worship."

The 'God of the Christians' was the God of the Roman Church. It may surprise the outsider that a great many Frenchmen would be unable to identify the origins of their country's present name, while the least educated of them knows about ancient Gaul. But then, the Gauls are not merely the original people -- they are, more importantly, the symbol of perennial resistance to anything Latin, including the ecclesiastical. An anecdote about Clovis's ruthlessness in war and the vow of the battlefield are the only stories of the Franks which have survived beyond the narrow confines of the specialist's world. Somewhat similarly, American lore concentrates more on the Pilgrims, who are seen as the nation's founders, than on the waves of German immigrants of the 19th century. The latter came after the former and, further, became assimilated into a pre-existing culture different from their own origins.

It is a similar assimilation which led Clovis's people to a victory of sorts -- not assimilation to the Celtic element, but to the other side of the hyphen. Though a much smaller people,

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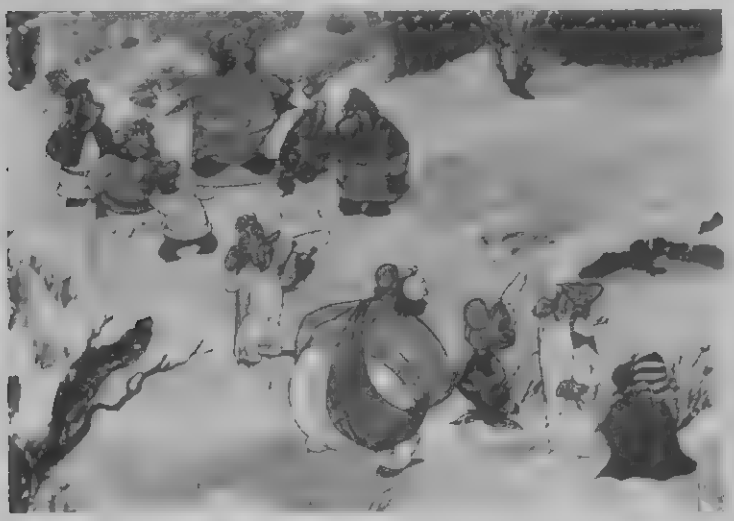
they had come, like Caesar's troops, as conquerors whose success depended largely on the ambitions and military skill of an excellent leader. But if there is one thing that all historians agree upon concerning the Franks, it is that the major element of their success lay in the support of the Church. It is not by accident that Clovis's battlefield prayer survived in popular lore to the almost total exclusion of all other (less legendary) information. (For instance, the general public is quite remarkably unaware of the fact that the Franks were of German stock.) Clovis's conversion to Christianity placed him on the Tweedledum side of the Gallo-Roman twins, who absorbed his people in the long run to the point of near-total oblivion.

A small, but significant example of this obliteration by absorption is the famous LOI SALIQUE (Salic law), named after the Salian Franks. It prohibits the holding or transmission of hereditary power by women, and became part of the laws of succession to the French throne. As a result, unlike those of much of the rest of Europe, it was never occupied by a female ruler. At first glance, it would seem then that this small tribe, whose views on the subject were far from representative of Germanic attitudes in general, and certainly quite foreign to the Celts, has had a tremendous impact on French history. In fact, the connection between the French law and the Franks is little more than a coincidence, and the name merely a convenient reference. As we have seen before, it is the Romans who first brought to Gaul an intolerance towards any form of matriarchy which was far more systematic and uncompromising than anything the Franks had to offer. If it hadn't been for centuries of Roman influence and, most especially, for the influence of that andocracy par excellence, the Roman Church, there can be no doubt that the Salian Franks would have received very Gallic suggestions about what they could do with their law. In this, as in most things, they became lost in the Roman shuffle and forgotten by tradition. French feminism may have a Celtic flavor; French anti-feminism is profoundly Latin in its attitudes, its traditions, and its historical roots. The Franks and their little legal brief find themselves relegated, at best, to the role of amicus curiae.

The God of the Christians had not come to the Gauls as a Judaic phenomenon, but as a second-hand Roman import, heavily marked by the influence of the Eternal City. Even as the Empire fell apart, the Roman Church grew stronger and stronger. In a very real sense, the early history of France is a history of conservation of Roman power. By the middle ages, the Rome of Caesar had fallen; but the Rome of the Popes was more powerful and more deeply rooted in the lives and souls of the Gallo-Romans than the original had ever been. The tradition had been transplanted into a new body; but it remained unbroken and largely unchanged. Ecclesia was manifestly the wolf-cub of the ancient Empire: she showed it in her language and her geographical center; in her vocation for universal influence and her ability to fulfill it. She showed it in her centralized structure and her political savvy: if she had inherited from the Judaic tradition that spiritual component which was never the strong point of Roman culture, she took after her mother in her characteristic wisdom in temporal matters. She assumed the old Roman roles of builder and foster of arts and learning; the arch of the aquaduct became that of the Romanesque church. And even if she WAS markedly Judaic in her theology, she presented moral ideals which were not entirely divorced from the virtues of her mother. She stood for a sense of discipline of which the early Roman generals would have strongly approved. She downplayed the pleasures of this life, she preached the austerity and sacrifice of the individual to the common good which had been Rome's making, and without which it had proven unable to survive. Quite naturally, Tweedledee would have none of this, and took a secret delight in tweaking his brother's nose. As the French have done for centuries. As Goscinny's Astérix does, to the delight of his audience: his ribald delight in the pleasures of this life is anything BUT other-worldly. In the face of the Latin wolf-cub, French culture grew up naturally identifying all its resistance, all its riboldry, all its plucky individualism, with the Gaulish part of its heritage. From Rabelais to the contemporary author of THE WAR OF THE BUTTONS (the film of which was released in the U.S. in the sixties), who proudly sent his Latin heritage to the devil and explicitly proclaimed his own Celtic identity long before ASTERIX, the tradition of what the French call "l'esprit Gaulois" is a vital part of the national heritage. Rabelais, who wrote in the vulgar tongue (in more senses than one!) as early as the Renaissance, is clearly on the Tweedledee side of the hyphen, while Tweedledum finds one of his most prominent champion in Descartes, who wrote in Latin as late as the seventeenth century. Of course, the dichotomy transcends language; Descartes' model of intellectual rationality and Rabelais' enormous farce are BOTH deeply rooted in the French character. So are the Roman-style centralized government and the Astérix-like habit of thumbing one's (preferably huge) nose at it; the dignified decorum of presidents who wouldn't dream of putting their children and dogs (let alone their gall-bladder scars!) on public display, and the legislative circuses of the fifties; the Paris-directed uniformity of all public education and competency standards, and the vigorous presence, among many different dialects of French, of five local languages which are not derived from it. (One of them, Basque, is not even a member of the large Indo-European family of languages.) Both of the latter phenomena would be much harder to tolerate for Americans, who are wont to draw the line between centralism and localism in a different place. It is the Roman spirit which sent Napoleon's "Grande Armée" to conquer the world under the Eagles of an Emperor, with a far more Roman aim than the blind power-thirst of a Genghis Khan: the idea of bringing to more "backward" peoples the fruits of an ancient and sophisticated civilization and its political ideals — in Napoleon's case, those of the French Revolution, embodied in an imperial democracy



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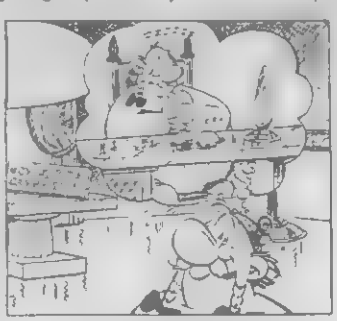
which harkens back directly to the times of Caesar and Augustus. But it is the Gallic spirit which preserved local traditions, fostered anti-clericalism, and enthroned a different national bird: the "coq gaulois," the Gallic (or Goulish; French, significantly enough, does not make that distinction) rooster, which is to this day the emblem of the French Republic. Astérix's winged cask preceded him on the best-known brand of French cigarettes, the "Gauloises," as well as on the national coinage. Examples abound. The names and symbols of old Gaul have long been part of daily reality in modern France.

WAR ACROSS THE DESK

Such, then, is the background against which Goscinny's work was written. I hope that the reader will forgive what may have seemed at times a long-winded digression; in fact, it is an enormous time-saver to the comics fan who would approach the world of Astérix from the outside. For, in the light of what the French see in their looking glass, a lot of things that may seem (and be!) otherwise incomprehensible, become self-evident. Clearly, French readers of the strip will see the Romans neither as foreign invaders (as Astérix seems to on the surface), nor, as they would if Decker's analogy made sense, as their own ancestors trying to conquer a territory at the expense of a bunch of alien rebels. Instead, they will immediately recognize them as a side of their own identity. Not only will the strip look considerably more balanced, more human, and funnier in this light, but some of the characters' reactions will make a lot more sense. Although the fact that the Gauls and Romans are really one people in contemporary terms was taken for granted by Goscinny and his original public, this tacit understanding which is derived from a common cultural context is reinforced by a considerable amount of internal evidence in the strip. Theme: administration. Americans who complain about bureaucracy have no idea of the proportions it can take in the word's country of origin (un bureau = an office or a desk). ASTERIX THE LEGIONARY gives the most beautiful example of an administrative run-around when our heroes' quest for a simple item of information leads them to three different offices, the last of which refers them back to the first. There, an immediate answer is obtained as soon as the little Gaul offers violence. Passing the buck is a foible of which the U.S. Government is not free either, but the deliberate lack of cooperation evidenced in that episode, especially since no cost or controversy is involved, is, in the experience of this writer, very French indeed. Goscinny does little more here than exploit for humorous purposes a cliché view of their own bureaucracy which is very dear to his compatriots, the "little" being in the form of dream-fulfillment at the conclusion. The Frenchman doesn't live who hasn't lost his temper at least once in an office building, but few indeed are the blessed who have seen any good come of their anger. Why don't they fight it more efficiently then, the reader may wonder? Because of their deep duality; because of the Tweedledum who admires and relies upon this Tweedledee-frustrating system. Because, in fact, every one of the French sits on both sides of the desk: he is the one who demands that everything be done in "quintuplicate," as Goscinny's satire would have it, as well as the one who is exasperated by that. He is the Gaul and he is the Roman.

Even as Goscinny satirizes modern business, with its self-inflated show-offishness and obstructive bureaucracy in LE BOUCLIER ARVERNE, Obélix is repeatedly shown picturing himself in the Roman owner's chair, doing the same thing the Roman does (i.e., delegating responsibility so he can sleep!)



Obelix in LE BOUCLIER AVERNE: The Roman daydreams within The Gaul

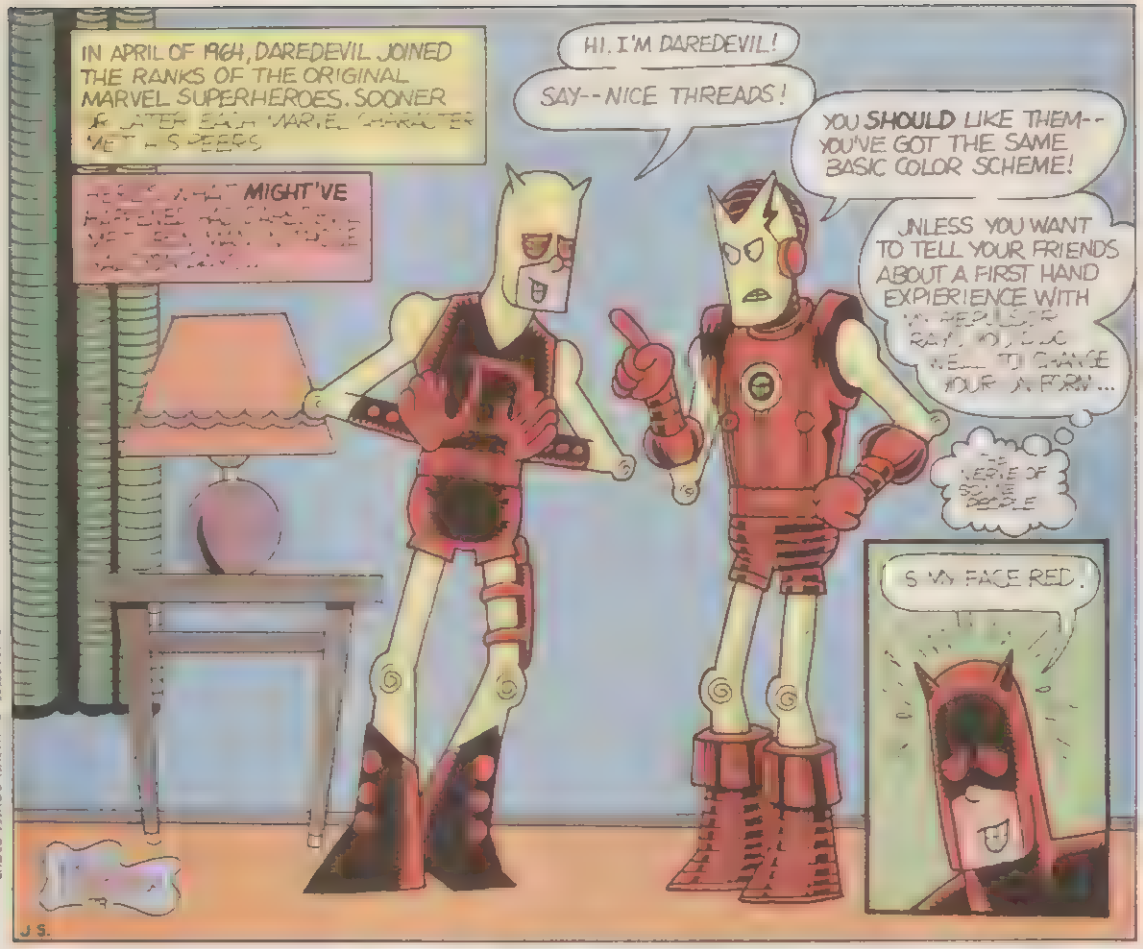
That temptation is fully explored in OBELIX ET COMPAGNIE. How would Obélix have such daydreams if there weren't a little Roman in him?

I hinted in the last installment at the conspicuous absence of the Italians in a fictional world rife with satire of everybody else's national quirks. So convinced are the French that it is THEY, and not the Italians, who are the true inheritors of Roman culture, that they don't bother to underline it. The secret of the game of musical chairs (introduced as "an old Roman pastime" in ASTERIX THE GLADIATOR) being simply that the two main peoples in the strip are actually one, it is hardly surprising that no bel canto answers the yodeling of the Swiss or the flamenco of the Spanish. The Romans have no grand opera, no spaghetti, no pointed shoes and NO ACCENT simply because they are not foreign. But we don't have to rely on negative evidence. Their names and language are extremely idiomatic French. The prefect of Gaul is called "Alavacomejetepus" (ASTERIX THE GLADIATOR), which Decker would probably classify as "untranslatable," since it is of the same vintage as "Abracourcix," the name of the chief of Astérix's tribe, and which means wishy-washy (literally, "in the style of go-as-I-push-you"). Whether the Chief is the local man or the big boss in Paris, Gaulish or Roman, his name retains the same unmistakable Gallic flavor. This takes even more significance in the total context of the strip, where names are carefully and consistently used as a sign of group identity -- more about that in a later installment. Meanwhile, I'll be content to point out that the "-us" suffix is a purely formal distinction, often an orthographic pun on a common French word or phrase ending in "-ousse" (with identical pronunciation). An example which will be more readily accessible to U.S. (no pun intended) audiences than most is the moniker of legionary Petilaurus (Petit Larousse = the dictionary), in LE TOUR DE GAULE D'ASTERIX. The legions speak pure French military jargon: "Tu me feras quatre jours!" yells an irate Roman officer in GOTHS, which in ordinary language would come out something like "Tu seras puni de quatre jours de prison," or "You'll be punished with four days in prison." What cartoonist would have a foreigner say "All right, buster, it's four days in the slammer for you?" It takes a native-level command of French to understand Goscinny's Romans. In case the reader needs to be hit over the head before he gets the point, Goscinny has his Romans speak Latin exactly under the same circumstances and with the same effects as a Frenchman would today: an occasional cliché quote by a rather pretentious individual. "Is this any time to speak Latin and stuff your face?" one character responds indignantly when the Roman prefect of THE GOLDEN SICKLE lapses into pedantry between meal courses. The Latin of ASTERIX is not a living language, it

Roman expletives in ASTERIX

is a tool for the satire of the intellectual pretentiousness of some of today's French. The Romans "talk funny" only when they don't speak French.

As for Italian, it simply doesn't exist. When the chips are down and

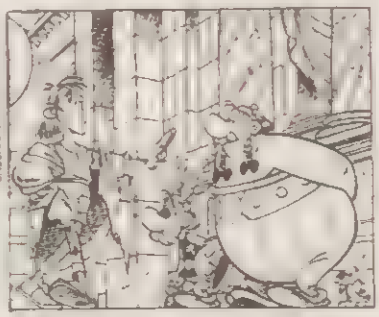

IN APRIL OF 1964, DAREDEVIL JOINED THE RANKS OF THE ORIGINAL MARVEL SUPERHEROES. SOONER OR LATER EACH MARVEL CHARACTER MET HIS PEERS.
MIGHT'VE
HI. I'M DAREDEVIL!
SAY--NICE THREADS!
YOU SHOULD LIKE THEM--YOU'VE GOT THE SAME BASIC COLOR SCHEME!
UNLESS YOU WANT TO TELL YOUR FRIENDS ABOUT A FIRST HAND EXPERIENCE WITH
TO CHANGE YOUR UNIFORM...
S MY FACE RED.
J.S.

CHARACTERS © MARVEL COMICS GROUP

the soul is bared, the desperate Roman soldier, frightened out of his wits by the Gauls, calls out a very Gallic "maman!" (LE TOUR DE GAULE D'-ASTERIX), where it would have been so easy to lapse into the cliché "mamma mia!" But then, how could an army that produces such soldiers as the one who sweeps half a flagstone at a time be anything but French? He is the very achetype of the low-echelon Government employee whose main occupation, in the popular view, is to make a job drag out as long as possible. Since the whole concept of central government in France DOES have its historical origin in the Roman conquest, since it remains to this day a manifestation of the Roman side of the French character, Caesar's soldiers and administrators were ideal symbols for a satire on that aspect of national life.

Slightly less obvious is Goscinny's casting of Romans as proponents of what some call the "pretentious nonsense theatre," in ASTERIX AND THE CAULDRON. Like most cultural innovations, the experimental theatre (which our author pokes fun at, but doesn't seriously attack), is a Parisian phenomenon. Making fun of the Parisians is a favorite national sport. The connection to the one-city-minded Romans is clear. What can be said of the city can also be said of the intellectual avant-garde. French "culture," in its restricted and elitist sense, is Tweedledum's old province.

And so it is naturally the Roman Eléonoradus who proclaims: "Make room for the new theatre, which has something to say," and in the name of "naturel," prefers "actors" with no training or experience whatsoever.



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Eléonoradus of the avant-garde theatre in ASTERIX AND THE CAULDRON

But not only are his clichés 100% Gallic — so is his very typical jargon. The affectation of using "Coco" as a form of address for everyone does not hark back to ancient Rome, but to Paris -- dateline 1969.

So far, Goscinny had stayed in relatively safe waters. Laughing at the bureaucrats is about as controversial as mother-in-law jokes, and avant-garde theatre hardly more dangerous. But the Gallo-Roman twins have recently come to symbolize the two sides of some of the most controversial issues in French (and international) politics: local autonomy, ethnic and cultural minority rights, nuclear proliferation, environmentalism, big capitalism versus small business, to name only a few of Goscinny's incidental subjects. Even some of his most enlightened readers have taken umbrage at his portrayal of economists, or foreigners, or women. Now that we have clearly established that there is a little of Goscinny, and a little of every Frenchman, on both sides of the desk, we may be able to restore the author to his true position: that of a humorist who makes fun of both sides. The pro-Gaulish and anti-Roman Goscinny exists only in the (myopic) eye of some beholders. There's nothing funny about a polemicist. In ASTERIX, everything is grist for the humorist's mill. We will explore this question in the next installment: Part III, "Humor and Issues in ASTERIX."

DICK DUCK, DUCK DICK

by Jim Engel

HA HA HA. THE ZANY ANTICS OF BULLET CROW NEVER CEASE TO AMUSE ME...
KNOK KNOK
ONTRAY VOOZ.
The Third Rock Gazette
PAVLOV the PUP!
DON'T TELL ME! YA STILL WANNA BE MY JUNIOR ASSOCIATE, RIGHT?
HI LO
OKAY, SHRIMPBOAT, C'MON IN. I S'POSE I CAN GIVE YA A FEW TIPS...
THE MOST IMPORTANT TOOL OF THE DICK TRADE IS THE ROD. GRIP IT IN YER RIGHT MITT, LOOK DOWN THE SIGHT, FIRE.
AND REMEMBER KID, IF YER IN A TOUGH SPOT...
"SHOOT FIRST, ASK QUESTIONS LATER."
ANY QUESTIONS, KIDDO?
YES, MR DUCK,
CLIK
BANG!
...WOULD THAT HAVE BEEN CONSIDERED A "TOUGH SPOT"?
THE END

J.E.

FANDOM CONFIDENTIAL with Jim Engel & Chuck Fiala

this month: "Meet The Boys"

HELLO, AND WELCOME TO "FANDOM CONFIDENTIAL", A NEW FEATURE HERE IN TCR. WE'RE YOUR HOSTS, JIM ENGEL & CHUCK FIALA.
EACH MONTH WE HOPE TO BRING YOU THE LATEST NEWS & INTERVIEWS OF INTEREST TO COMIC FANDOM! NEWS LIKE:
"DC'S NEWEST BOOK 'BIZARRO FAMILY' PREMIERES THIS MONTH. THE LEAD STORY CONCERNS THE ACCIDENTAL DESTRUCTION OF THE BOTTLE CITY OF KANDOR, WHEN BIZARRO SUPERMAN MISTAKES IT FOR A SPECIMEN BOTTLE."
...OR REPORTS ON COMIC-RELATED MERCHANDISE, LIKE THE NEW MURRAY BISHOFF TEETHING RING!
AND YET, SOME OF YOU WILL SAY TO YOURSELVES "OKAY. SURE, I'VE HEARD ABOUT THEIR CRAZY COMEDY AT THE SAN DIEGO & CHICAGO CONS... I'VE SEEN THEIR ART IN A FEW CHEESY FANZINES, BUT DOES THAT MAKE THEM EXPERTS? ARE THEY REALLY QUALIFIED? WELL, MAYBE THIS WILL ANSWER YOUR QUESTIONS...
JIM OWNS A PHOTOGRAPH OF STAN LEE, PERSONALLY INSCRIBED TO HIM, & I WAS THE PROUD RECIPIENT OF A LETTER FROM CARL BARKS! WE THINK THAT SHOULD SATISFY EVEN THE MOST DEMANDING FAN!
AND NOW FOR THIS MONTH'S IN-DEPTH INTERVIEW WITH NONE OTHER THAN FRANK FRAZETTA!!
HEY FRANK! HOW DO YOU DO ALL THAT WILD STUFF?
WITH A BRUSH!
WITH A BRUSH. AMAZING.
WHAT A GUY. WELL, THAT'S IT FOR NOW, FOLKS! SEEYA NEXT MONTH!

Obituary

Longtime holder of the "most bizarre cartoonist" trophy, Basil Wolverton, died at his home in Washington at 70. In comics from 1938, he spent the longest time at Marvel, and ended up with DC as recently as 1976.

Star☆Reach News

As of STAR*REACH No. 16 and IMAGINE No. 5, both magazines will depart from the comic book size and become 8 1/2 x 11", 32 pages and $1.25. At the same time, the color sections have had to be jettisoned although those planned color stories will eventually appear in color. This was all due to changes required when switching printers.

STAR*REACH No. 16 [out mid-April]. Stories include "Murphy's Law" by Ken Steacy and Don Marshall, and "Stark's Quest" Part 3 by Lee Marrs. The cover is by Steacy.

IMAGINE No. 5 [out in mid-April]. This issue features the second part of Michael Gilbert's "A Dream Of Milk And Honey," and Paul Kirchner's "A Sprig Of Thaxin" which is a fantasy story.

Archie Coming

Good news for you super-hero fans: the go ahead has been given on a second issue of ARCHIE'S SUPER-HERO DIGEST MAGAZINE #2, and this one will have the added attraction of forty-one pages of new material. Appearing for the first time will be the material prepared for BLACK HOOD #1, planned for 1975 but never issued: "Origin" by Gray Morrow, "Hits A Sour Note" by Marvin Channing and Alden McWilliams, "It's Murder To Beat The Odds" by Channing and McWilliams, and "Life's Not Like A Comic Book" by Neal Adams and Dick Giordano. Also appearing for the first time are three stories scheduled for the RED CIRCLE SORCERY title: "The Ultimate Power" is by Wally Wood, "Time Twist" is by Tom DeFalco and Chic Stone, and "The Beast In The Forest" is by DeFalco and Jesse Santos.

Reprints are headed by two SHIELD reprints from THE DOUBLE LIFE OF PVT. STRONG #1 and 2: "The Menace Of The Micro-Men" and "The Ultra Sonic Spies." Both are by Joe Simon and Jack Kirby. Other stories: The

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Fly in "The Lady And The Monster" by John Rosenberger (ADVENTURES OF THE FLY #13), and "Meets The Cat Girl" by John Giunta (FLY #9); The Jaguar in "The Death-Ray From Space" by Rosenberger (JAGUAR #5); Hangman in "The Nine Lives Of Falseface" by Jerry Siegel and Paul Reinman (MIGHTY COMICS #45); Steel Sterling in "The Awesome Bravo" by Siegel and Reinman (MIGHTY #44); The Web in "Uglyman's Ugliest Plot" by Siegel and Reinman (MIGHTY #40); The Fox in "The Gasser Attacks" by Siegel and Reinman (MIGHTY #49); and a Superteen and a Pureheart story each.

Perhaps if this issue does especially well Archie may decide to issue a full-size comic in the genre. The book will be released in June.

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ARCHIE AND ME No. 111, July. [4/24]

ARCHIE'S JOKEBOOK No. 258, July. [4/24]

ARCHIE'S PALS 'N' GALS No. 133, July. [4/24]

BETTY AND VERONICA No. 283, July. [4/24]

JUGHEAD'S JOKES No. 64, July. [4/24]

LITTLE ARCHIE No. 144, July. [4/24]

PEP No. 351, July. [4/24]

ARCHIE No. 282, July. [5/1]

JUGHEAD No. 290, July. [5/1]

LAUGH No. 340, July. [5/1]

REGGIE AND ME No. 115, July. [5/1]

ARCHIE'S TV LAUGH-OUT No. 68, July. [5/8]

BETTY AND ME No. 103, July. [5/8]

LAUGH COMICS DIGEST No. 23, July. [5/8]

LIFE WITH ARCHIE No. 206, July. [5/8]

ARCHIE AT RIVERDALE HIGH No. 64, July. [5/15]

EVERYTHING'S ARCHIE No. 76, July. [5/15]

JUGHEAD WITH ARCHIE DIGEST No. 33, July. [5/15]

Gold Key Coming C

BEEP BEEP, THE ROAD RUNNER No.

81, July. New stories. [5/10]

BUGS BUNNY No. 210, July. New stuff. [5/10]

Walt Disney DONALD DUCK No. 209, July. Reprints. [5/10]

Walt Disney MICKEY MOUSE No. 197, July. Reprints. [5/10]

THE PINK PANTHER No. 66, July. New stories. [5/10]

UNCLE SCROOGE No. 166, July. Reprints by Carl Barks. [5/10]

YOSEMITE SAM No. 61, July. New stuff, varmints. [5/10]

July. New stuff. [5/24]

WALT DISNEY'S COMICS AND STORIES No. 466, July. Half new, half reprints. [5/24]

WALT DISNEY SHOWCASE No. 51, July. A 48 page reprint. [5/24]

BORIS KARLOFF TALES OF MYSTERY No. 92, July. Reprints. [5/31]

FLASH GORDON No. 24, July. New story. [5/31]

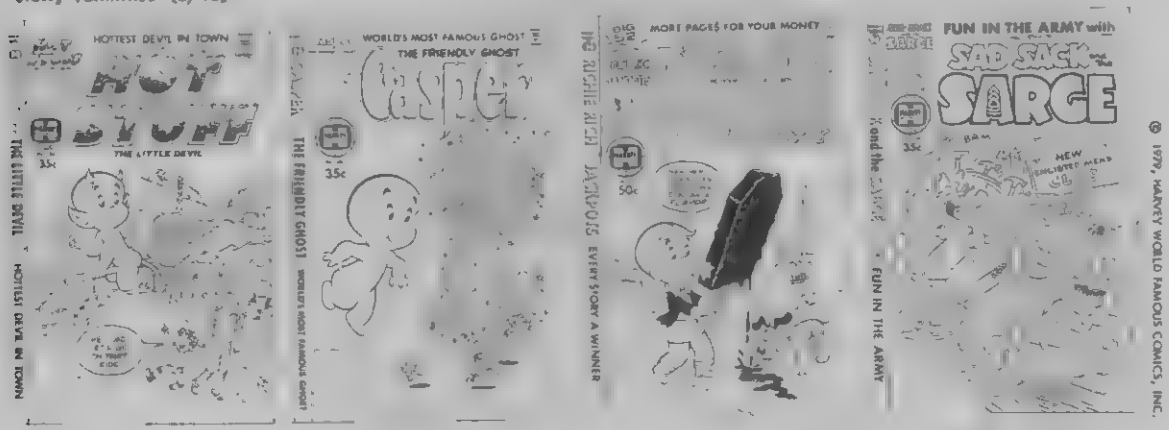
GRIMM'S GHOST STORIES No. 51, July. New stories. [5/31]

LITTLE LULU No. 253, July. New

RICHIE RICH AND CASPER No. 29
RICHIE RICH AND GLORIA No. 9
RICHIE RICH BANK BOOKS No. 41
RICHIE RICH CASH No. 30
RICHIE RICH DIAMONDS No. 43
RICHIE RICH DOLLARS AND CENTS No. 92
RICHIE RICH GOLD AND SILVER No. 25
RICHIE RICH INVENTIONS No. 9
RICHIE RICH JACKPOTS No. 41
RICHIE RICH SUCCESS STORIES No. 88
RICHIE RICH VAULTS OF MYSTERY No. 29
SAD SACK No. 269

MAY RELEASES

CASPER No. 205, August. [5/3]



DAFFY DUCK No. 123, July. New stories. [5/17]

HUEY, DEWEY AND LOUIE No. 57, July. New stories. [5/17]

MIGHTY MOUSE No. 168, July. Reprints. [5/17]

PORKY PIG No. 89, July. New stuff. [5/17]

TOM AND JERRY No. 320, July. Reprints. [5/17]

WOODY WOODPECKER No. 180, July. New stories. [5/17]

Walt Disney BEAGLE BOYS VS. UNCLE SCROOGE No. 5, July. New stories. [5/24]

BUCK ROGERS Tabloid No. 1, 1979. An adaptation of the current Universal movie is presented. [5/24]

Walt Disney CHIP 'N' DALE No. 59, July. New stories. [5/24]

Walt Disney DAISY AND DONALD No. 38, July. New stories. [5/24]

HAPPY DAYS No. 3, July. New stories. [5/24]

TWEETY AND SYLVESTER No. 95,

stories. [5/31]

MARCH OF COMICS No. 453: Popeye
MARCH OF COMICS No. 454: Woody Woodpecker

POPEYE THE SAILOR No. 148, July. New stories by Bill Pearson and George Wildman. [5/31]

RIPLEY'S BELIEVE IT OR NOT! No. 89, July. New stories. [5/31]

TUROK, SON OF STONE No. 122, July. A new story. [5/31]

Harvey Coming Co[illegible]

Whenever the Harvey (or Archie, or Charlton) listings are missing from these pages, it is due to the fact that we do not have the schedules in our possession — not because we've run out of room. So, in the interests of completeness, here's last month's schedule:

APRIL RELEASES [Dated July]
DEVIL KIDS No. 94
RICHIE RICH No. 180
RICHIE RICH AND CADBURY, THE PERFECT BUTLER No. 8

RICHIE RICH BILLIONS No. 31, August. [5/3]

RICHIE RICH MONEY WORLD No. 41, August. [5/3]

RICHIE RICH RICHES No. 42, August. [5/3]

HOT STUFF No. 150, August. [5/10]

RICHIE RICH AND JACKIE JOKERS No. 33, August. [5/10]

RICHIE RICH FORTUNES No. 47, August. [5/10]

RICHIE RICH MILLIONS No. 96, August. [5/10]

RICHIE RICH AND DOLLAR THE DOG No. 9, August. [5/17]

RICHIE RICH PROFITS No. 30, August. [5/17]

RICHIE RICH ZILLIONZ No. 17, August. [5/17]

SAD SACK AND THE SARGE No. 138, August. [5/17]

RICHIE RICH No. 181, August. [5/24]

RICHIE RICH AND HIS GIRL FRIENDS No. 2, August. [5/24]

RICHIE RICH AND REGGIE No. 2, August. [5/24]

RICHIE RICH JACKPOTS No. 42, August. [5/24]

DC Coming Comics

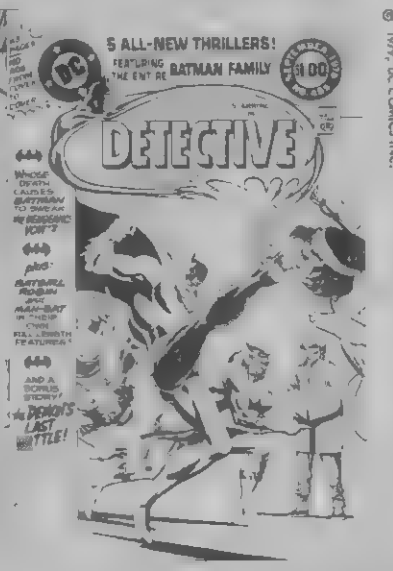
BATMAN No. 314, August. Part Two of "Two For The Money" is by Len Wein, Irv Novick and Frank McLaughlin. Batman and King Faraday trail the schizoid Two-Face to New Orleans' Mardi

Gras (on Earth-One it wasn't cancelled) in their attempt to prevent the master criminal from selling the Binary code. Jose Garcia Lopez did the cover. [5/8]

DC COMICS PRESENTS No. 12, August. "Winner Takes Metropolis" is by Steve Englehart, Rich Buckler and Murphy Anderson. Superman must do battle with the super-escape artist, Mister Miracle. Ross Andru and Dick

Giordano did the cover. [5/8]

DETECTIVE COMICS No. 485, August-September. "The Vengeance Vow" is by Dennis O'Neil, Don Newton and Dan Adkins. A member of the Batman family is killed by the League of Assassins and Batman wants revenge. Ra's Al Ghul and characters from RICHARD DRAGON, KUNG-FU FIGHTER (The Sensei, The Bronze Tiger) figure in the story. "Fatal Finale" by Len Wein and Steve Ditko finishes the fun of The Demon in the book. "The Case Of The Untouchable Crook" by Jack C. Harris, Don Heck and John Celardo features

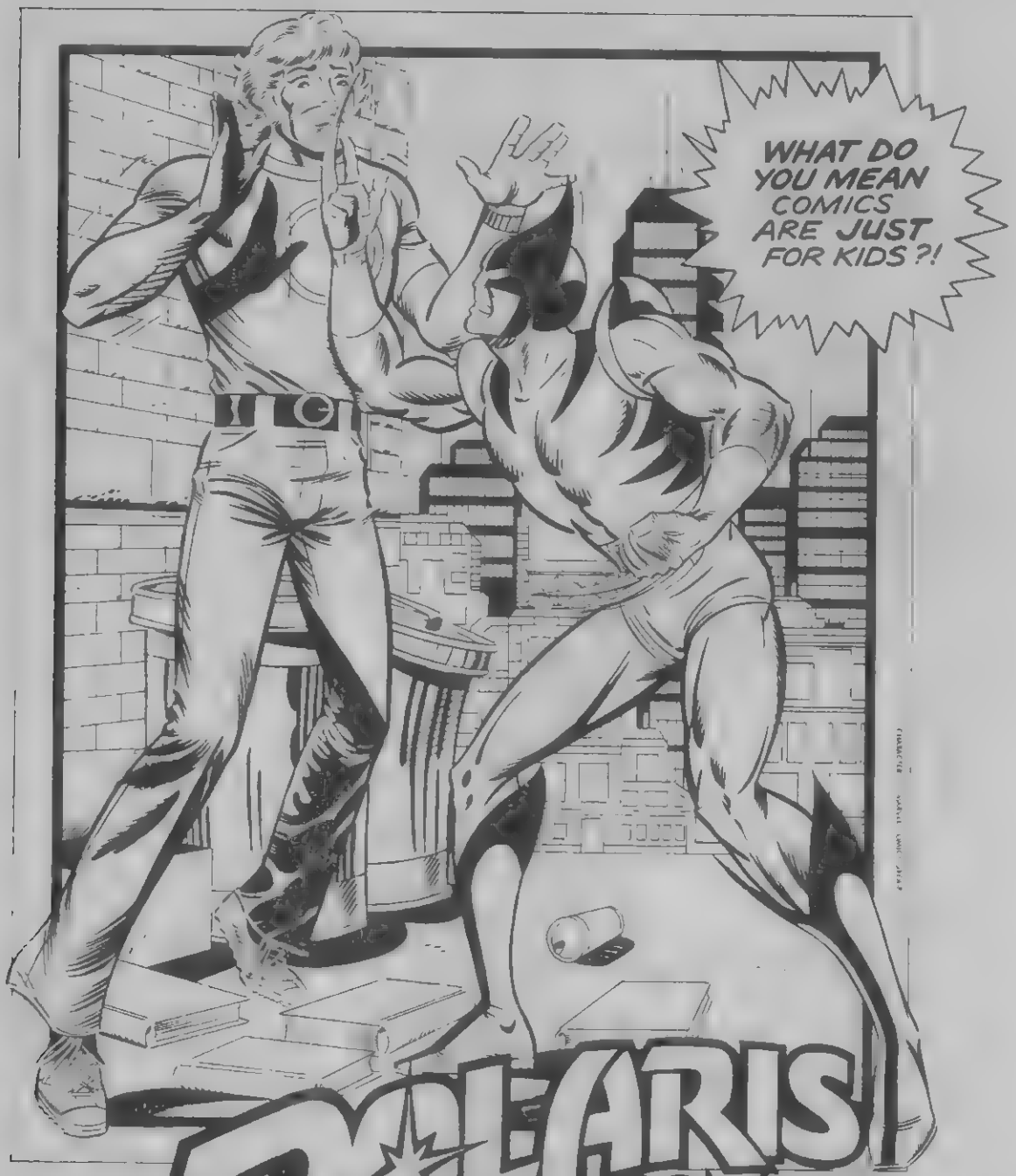


THE FLASH No. 276, August. Distressed by the attack by Clive Yorkin on the critically wounded Iris Allen, The Flash loses his grip in the JLA satellite, attacking Superman, Batman, Green Lantern and Wonder Woman. "Freakout" is by Cary Bates, Alex Saviuk and Frank Chiaramonte. Dick Giordano did the cover. [5/8]

GHOSTS No. 79, August. Stories without writers' credits in this issue include: "The Lure Of The Specter" by Fred Carrillo; "The Ghost Who Came To Camp" by Ruben Yandoc; and "Gray Ghost" by June LoFamia. Luis Dominguez did the cover. [5/8]

Batgirl. "Case Of The Cavorting Corpse" by Paul Kupperberg, Kurt Schaffenberger and Dave Hunt stars Robin. And "The SST Murders" by Bob Rozakis, Don Newton and Dan Adkins, features Man-Bat. Dick Giordano did both the front and back covers. [5/8]

G.I. COMBAT No. 215, August-September. "Dead Soldiers Don't Disappear" is by Robert Kanigher and Sam Glanzman. The Haunted Tank crew meets up with The Losers in a 24-page story. Also featuring the Haunted Tank is "Even Rejects Bleed," also by Kanigher and Glanzman. The O.S.S. story is "A Code For Killers" by Evan Douglas



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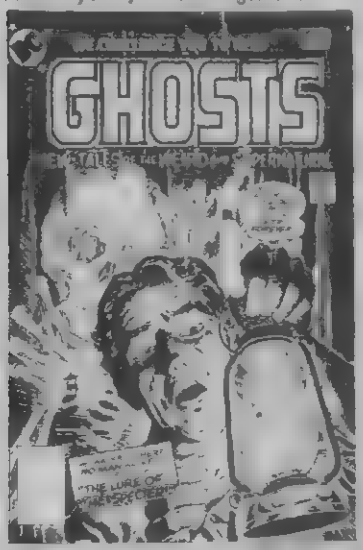
and E.R. Cruz; Women At War feature is "A Medal For Victoria" by Jan Laurie and George Evans; "The Murderous Moles" is by Bart Regan and Jerry Grandenetti; and "Battlefield Scavenger" is by Douglas and Fred Carrillo. Joe Kubert did the cover. [5/8]

JONAH HEX No. 27, August. "Wooden Six-Gun" is by Michael Fleisher and Vicente Alcazar. In a flashback to Jonah's youth, a wooden gun is all that



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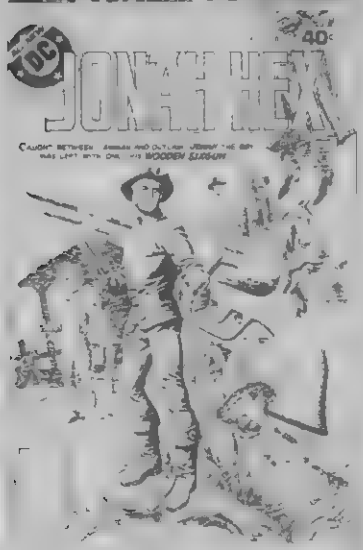

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stands between a child and death. Luis Dominguez did the cover. [5/8]

JUSTICE LEAGUE OF AMERICA No. 169, August. "Decision On Doomsday" is by Gerry Conway, Dick Dillin and Frank McLaughlin. In the first of a two-parter, people of Earth bring charges against and attack the JLA for reasons unknown. Dillin and McLaughlin did the cover. [5/8]

MEN OF WAR No. 19, August. "An Angel Named Marie" is by Jack C. Harris, Dick Ayers and Romeo Tanghal. Gravedigger is aided by Mlle. Marie and her band of French resistance fighters in his attempt to get an important doctor out of France. Also, "A Promise To The Dying" by Robert Kanigher and Howard Chaykin, revives Enemy Ace. Joe Kubert did the cover. [5/8]

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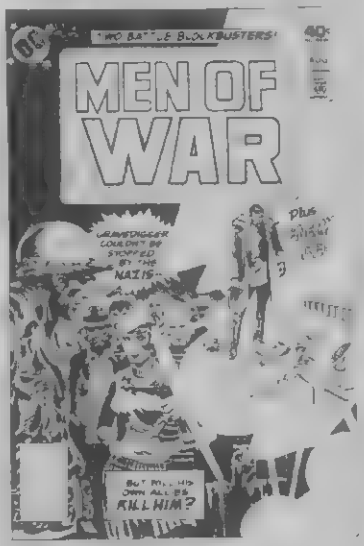
SECRETS OF HAUNTED HOUSE No. 15, August. Destiny hosts the issue featuring "Curtain Call" by Mike W. Barr and Jess Jodloman: an elderly actress attempts to regain her lost youth; "Over Your Own Dead Body" by Carl Wessler and Tenny Henson: a tale of murder and revenge; and "An Eye For An Eye" by Bill Dennehy, Henson and Fred Carrillo: a dead man haunts a British Spitfire pilot in WW II. Luis Dominguez did the cover. [5/8]



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WEIRD WAR TALES No. 78, August. Topping the month for non-sequitors is "The Indian War In Space" by Michael Uslan and Romeo Tanghal. Also featured are "The Tunnels" by Bill Kelley, Dick Ayers and John Celardo, and "Eddie" by Bob Haney, Juan Ortiz and Francisco Chiaramonte. Joe Kubert did the cover. [5/8]

WORLD OF KRYPTON No. 2, August. "This Planet Is Doomed!" is by Paul Kupperberg, Howard Chaykin and Murphy Anderson. Jor-El discovers the Phantom Zone, Jax-Ur destroys an inhabited moon of Krypton, Brainiac shrinks Kandor, Superman is born and Jor-El begins his futile attempts to convince the fools on the Science Council that Krypton is doomed. Ross Andru and Dick Giordano did the cover. [5/8]

WORLD'S FINEST COMICS No. 258, August-September. The last dollar issue of WFC leads off with "Curse Of Krypton" by Denny O'Neil, Jose Garcia Lopez and Dick Giordano, in which Superman undergoes a transformation that only Batman can save him from. Also: "Death Orbit" by Gerry Conway, Rich Buckler and Romeo Tanghal features Hawkman and Hawkgirl; "Blood Of The Lamb" by O'Neil, Buckler and Tanghal stars Black Lightning; "One Man Can Cry" by Conway, Jose Delbo and Vince Colletta spotlights Green Arrow; and "The Courtship Of Captain Nazi" stars Captain Marvel and friends. Neal Adams did the

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front cover and Dick Giordano did the back. [5/8]

ACTION COMICS No. 498, August. "The Catastrophic Man" is by Cary Bates, Curt Swan and Frank Chiaramonte. A new Superman appears who is an old acquaintance of the Superman we know. Ross Andru and Dick Giordano did the cover. [5/22]

THE BRAVE AND THE BOLD No. 153, August. "The Menace Of The Murder Machines" is by Cary Burkett, Don Newton and Bob Smith. The winner of the B&B readers' poll, The Red Tornado, teams up with Batman to battle machine menaces. Jim Aparo did the cover. [5/22]

THE ORIGINAL SWAMP THING SAGA [DC SPECIAL SERIES No. 17], August. Continuing the reprints of the Len Wein and Berni Wrightson, "The Last Of The Ravenwind Witches," "A Clockwork Horror" and "Night Of The Bat," featuring Batman, are re-presented. The covers are reprints of SWAMP THING #6 and 7 by Berni Wrightson. [5/22]

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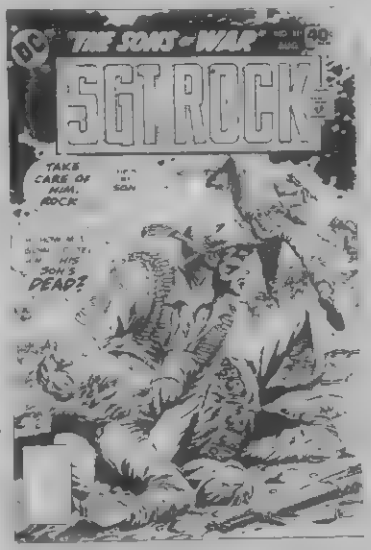
GREEN LANTERN No. 119, August. "The Gravity Connection" is by Denny O'Neil, Alex Saviuk and Dave Hunt. Green Lantern is too busy saving the world to help Green Arrow save one man, until they find that they both need the same means to their ends. Saviuk and Dick Giordano did the cover. [5/22]



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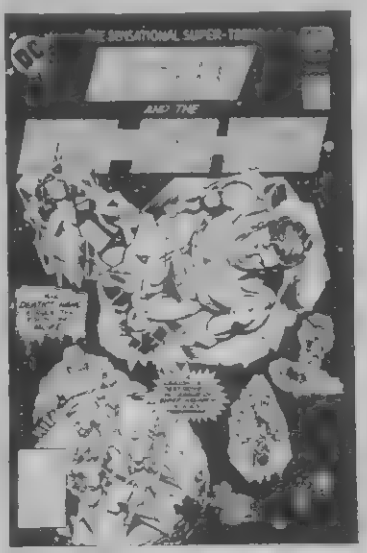
HOUSE OF MYSTERY No. 271, August. This issue's stories are "Envy" by Barrett Andrews, Stuart Hopen and Frank Redondo, and "The Hell-Hound Of Brackenmoor" by Cary Burkett and Tom Sutton. Joe Orlando did the cover. [5/22]



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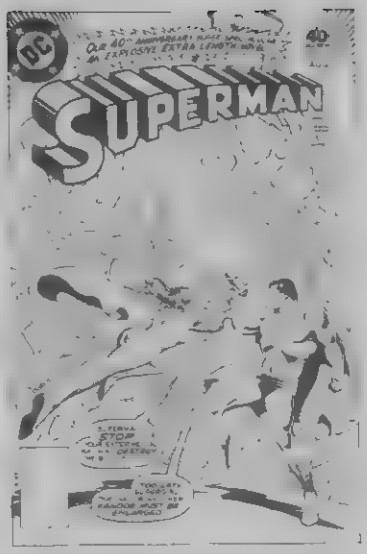
SGT. ROCK No. 331, August. "The Sons Of War" is by Robert Kanigher and Frank Redondo. Rock has to break the bad news to a father. Back-ups are "The Last Hill" by Kanigher and Ric Estrada and "Happy Birthday" by Kanigher and Tom Yeates. Joe Kubert did the cover. [5/22]

SUPERBOY AND THE LEGION OF

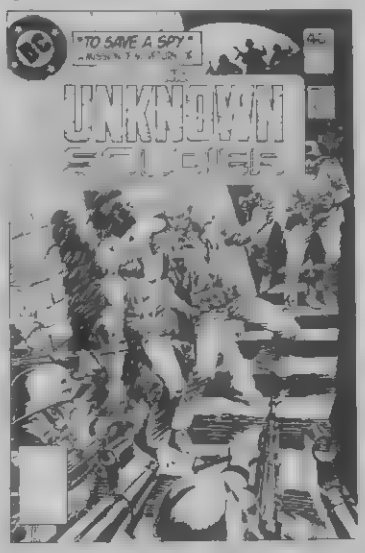


SUPER-HEROES No. 254, August. "A Madman Shall Lead Them" is by Gerry Conway and Joe Staton. Five Legionnaires -- including Superboy -- are dead and the remaining members are at the mercy of a mad man. Dick Giordano did the cover. [5/22]

SUPER FRIENDS No. 23, August. "SOS From Nowhere" is by E. Nelson Bridwell, Ramona Fradon and Bob Smith. The Mirror Master traps the Super Friends in a mirror world where they can only observe the plight of the Wonder Twins on Earth. Fradon and Smith did the cover. [5/22]

SUPERMAN No. 338, August. "Let My People Grow" is by Len Wein, Curt Swan and Frank Chiaramonte. Superman discovers a means by which he can enlarge Kandor -- but the only way to find out for sure is to enlarge the bottle city. And where will he put it? Ross Andru and Dick Giordano did the cover. [5/22]

UNKNOWN SOLDIER No. 230, August. "To Save A Sparrow" is by Bob



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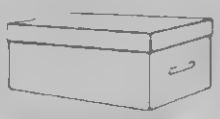

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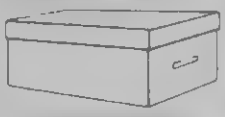

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Haney, Dick Ayers and Gerry Talaoc. Unk must once again save a spy from certain death. "The Last March" is by Bob Rozakis and Ric Estrada and is set in the Civil war. Joe Kubert did the cover. [5/22]

WARLORD No. 24, August. "Song Of Ligia" is by Mike Grell and Vince Colletta. Another Skartoris adventure. Grell did the cover. [5/22]

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WEIRD WESTERN TALES No. 58, August. "Weep, The Widow" is by Gerry Conway, Dick Ayers and Romeo Tanghal. Scalphunter risks his own life to save the lives a war widow and her son. Luis Dominguez did the cover. [5/22]

WONDER WOMAN No. 258, August. "The Long Grey Line... Of Death" is by Paul Levitz, Paul Kupperberg, Jose Delbo and Vince Colletta. Wonder Woman must stop a saboteur from stealing the remote control of a military weapon to assassinate General Bradford. Delbo and Dick Giordano did the cover. [5/22]

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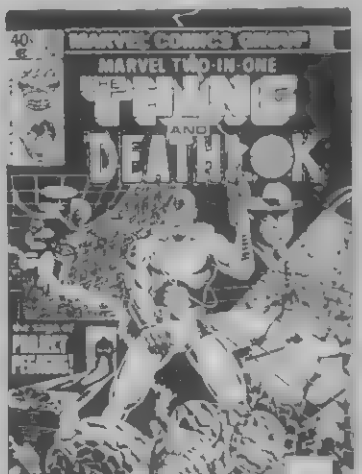
Marvel Coming C[illegible]s

MACHINE MAN No. 10, August. "Birth Of A Super-Hero" is by Marv Wolfman and Steve Ditko. All-new and all-different, the Jack Kirby-created Mr. Machine returns. Ditko did the cover. [5/1]

MARVEL SUPER-HEROES No. 82, August. Reprinted from INCREDIBLE HULK #130, "If I Kill You, I Die" by Roy Thomas and Herb Trimpe, is presented. [5/1]



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MARVEL TWO-IN-ONE No. 54, August. "Blood And Bionics" is by Mark Gruenwald, Ralph Macchio, John Byrne and Joe Sinnott. Deathlok, former future-assassin, appears for the last time -- ever -- in part two of the Project Pegasus sequence. Thing and Quasar are featured and Thundra meets The Grappler. George Perez and Terry Austin did the cover. [5/1]

SHOGUN WARRIORS No. 7, August. "The Many Heads Of Cereberus" is by Doug Moench, Herb Trimpe and Mike Esposito. The three people who pilot the Shogun Warriors return to mend the threads of their civilian lives. Trimpe and Al Milgrom did the cover. [5/1]

SPIDER-WOMAN No. 17, August. "Jessica's Night Out" is by Mark Gruenwald, Carmine Infantino and Mike Esposito. Jessica discovers a cure for the characteristic that causes people to hate her and tests it out at a disco. Bob Budiansky and Joe Rubinstein did the cover. [5/1]

THE AMAZING SPIDER-MAN No. 195, August. "Nine Lives Has The Cat" is by Marv Wolfman, Keith Pollard and Many Honds. Spidey breaks his arm, battles The Black Cat -- learning her origin in the process -- and gets a telegram bearing the worst possible news. Al Milgrom did the cover. [5/8]

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BATTLESTAR GALACTICA No. 6, August. "The Memory Machine" is by Roger McKenzie, Rich Buckler and Klaus Janson. Amidst an atmosphere of political intrigue, Adama risks his life by entering the dread Memory Tank. Buckler and Janson did the cover. [5/8]

CAPTAIN AMERICA No. 236, August. "Death Dive" is by Roger McKenzie, Michael Fleisher, Sal Buscema and Don Perlin. It's the final chapter of the National Force saga and Daredevil and Cap discover the secret behind Doctor Faustus and the Grand Director. Keith Pollard and Joe Sinnott did the cover. [5/8]

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DOCTOR STRANGE No. 36, August. "The Man Who Knew Stephen Sanders" is by Roger Stern, Ralph Macchio, Gene Colan and Dan Green. Doc goes to learn more about Murdoch Adams in England as the mystery of the person aware of Strange's temporary identity is investigated. Colan and Al Milgrom did the cover. [5/8]

GHOST RIDER No. 37, August. "Night Of The Flame Cycles" is by Mike Fleisher and Don Perlin. Double murder takes place at the circus and GR

tries to prevent a young boy from making the same mistake he did with his bike. Bob Budiansky and Bob Wiacek did the cover. [5/8]

MARVEL TREASURY EDITION No. 22, August. THE ASTONISHING SPIDER-MAN is the featured character in another set of four reprints from the early '70s. [5/8]

THE MICRONAUTS No. 8, August. "Earth Wars" is by Bill Mantlo, Mike Golden and Bob McLeod. Captain Universe is introduced and Baron Karza invades the Earth. Golden did the cover. [5/8]

THE SAVAGE SWORD OF CONAN No. 42, July. "Devil Trees Of Gamburu" is by Roy Thomas, based on a story by L. Sprague deCamp and Lin Carter, John Buscema and Tony DeZuniga. The Quest for the Cobra Crown continues as Cona fights a killer tree. Also, if space permits, another Solomon Kane story by Thomas and Dave Wenzel. [5/8]

THOR No. 286, August. "Mayhem Beneath Manhattan" is by Roy Thomas, Keith Pollard and Chic Stone. Thor, Karkas and Sersei invade the stronghold of The Deviants beneath the subways of New York. Wonder if they run into Lex Luthor? Pollard and Al Milgrom did the cover. [5/8]

THE AVENGERS No. 186, August. "Nights Of Wundagore" is by Mark Gruenwald, Steve Grant, David Michelenie, John Byrne and Dan Green. More information on the untold story of Quicksilver and Scarlet Witch's early days, and the coming of Chthon, Demon of Darkness, comprise this issue. Byrne and Terry Austin did the cover. [5/15]

CONAN THE BARBARIAN No. 101, August. "The Devil Has Many Legs" is by Roy Thomas, John Buscema and Ernie Chan. Conan is imprisoned by Stygians and fed to a giant spider -- the devil that has the many legs. Buscema did the cover. [5/15]

CRAZY No. 52, August. [5/15]

THE INCREDIBLE HULK No. 238, August. "Post Hulk -- Post Holocaust" is by Roger Stern, Sal Buscema and Jack Abel. Jimmy Carter and Jerry Brown investigate the ruins in Central City; Senator Hawk lobbies for his anti-Hulk program; The Hulk wrecks a truck and goes to sleep on a National Monument; the Talbots finalize their divorce; and an old Spider-Man/Power Man foe puts in his two cents worth. Now that's getting your money's worth! Bob Layton did the cover. [5/15]

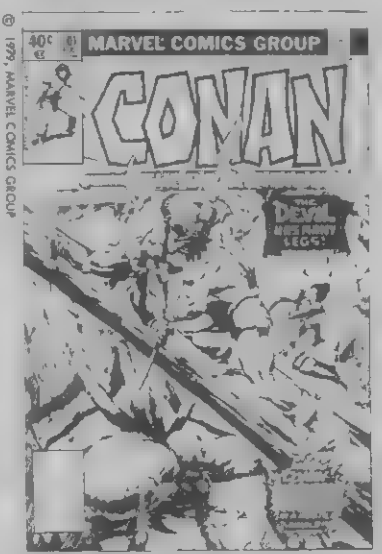
MARVEL PREVIEW No. 18, August. "Less Than Human" is by Doug Moench, Bill Sienkiewicz and Bob McLeod. STAR-LORD returns for another cosmic adventure. Two science fiction stories complete the package: "Into The Shop" by Ron Goulart and Steve Bissette, and "Destiny Of The Dinosaur" by Don Thompson and Lee Elias. [5/15]

MARVEL TALES No. 106, August. "The Punisher Strikes Twice" by Gerry Conway, Ross Andru, Frank Giacoia and Dave Hunt, from AMAZING SPIDER-MAN #129, is reprinted. [5/15]

POWER MAN No. 58, August. "El Aguila Has Landed" is by Mary Jo Duffy, Trevor Von Eeden and Dan Green. Power Man and Iron Fist run up against El Aguila -- The Eagle -- who turns out to be a real pain in the neck. Bob Layton did the cover. [5/15]

X-MEN No. 124, August. "He Only Laughs When I Hurt" is by Chris Claremont, John Byrne and Terry Austin. Colossus has been brainwashed into becoming The Proletarian and attacks his fellow X-Men, while Banshee is shot, Nightcrawler is ground up and Storm is drowning in Murderworld. Dave Cockrum and Austin did the cover. [5/15]

THE DEFENDERS No. 74, August. "Fools Rush In" is by Ed Hannigan, Herb Trimpe and Steve Mitchell. Born of folk legend, the Foolkiller returns,



while Nighthawk resigns and the Hulk rampages. Trimpe and Al Milgrom did the cover. [5/22]

FANTASTIC FOUR No. 209, August. "Sargasso Of Space" is by Marv Wolfman, John Byrne and Joe Sinnott. The reunited FF begin their quest for Galactus with the new-found help of -- who else? -- Herbie The Robot. Keith Pollard and Joe Sinnott did the cover. [5/22]

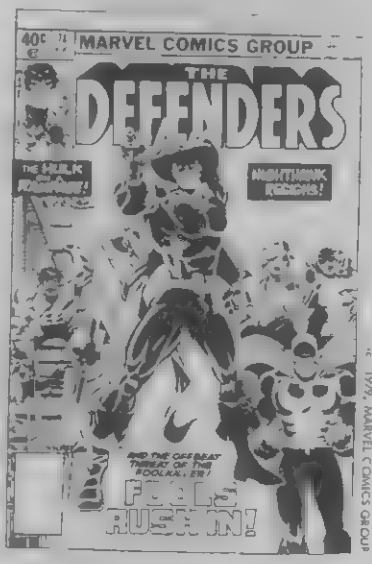
THE HULK No. 15, August. "The Top Secret" is by Doug Moench, Ron Wilson and Alfredo Alcala. The Hulk stumbles upon a CIA installation and the usual mayhem ensues. Plus, two top secret back-up stories. Earl Norem did the cover. Delayed from April. [5/22]

IRON MAN No. 125, August. "The Monaco Prelude" is by David Michelinie, John Romita, Jr., and Bob Layton. Forced to give up his armor because it caused the death of an innocent, Tony Stark must track down a killer on his own, although the new Ant-Man is hanging around. Bob Layton did the cover. [5/22]

JOHN CARTER, WARLORD OF MARS No. 26, August. "Night Of The Long Knives" is by Chris Claremont, Mike Vosburg and Ernie Chan. The city of Helium is struck by intrigue, assassination and coup d'etat. Frank Miller and Bob Wiacek did the cover. [5/22]

MARVEL PREMIERE No. 49, August. "The Sound And The Silencer" is by Mark Evanier, Sal Buscema and Dave Simons (though not Art Garfunkel). The riddle of the Silencer prevents everyone from having a good time, so The Falcon must intercede. Frank Miller and Klaus Janson did the cover. [5/22]

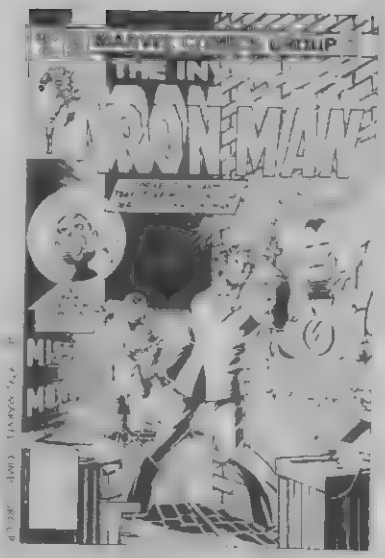
MARVEL TEAM-UP No. 84, August. "Catch A Falling Hero" is by Chris Claremont, Sal Buscema and Steve Leialoha. Spider-Man and Shang-Chi make it a team-up of the hyphenates to battle Madame Hydra. Leialoha did the cover. [5/22]



MASTER OF KUNG FU No. 79, August. "To Sleep... This Side Of Death" is by Doug Moench, Mike Zeck and Gene Day. Shang-Chi gets sick and must fight Zoran -- or is he just a hallucination? Zeck and Day did the cover. [5/22]

SGT. FURY No. 153, August. "Right In The Führer's Face" is by Arnold Drake, Dick Ayers and John Severin, and originally appeared in SGT. FURY #58. Ayers and Severin did the cover. [5/22]

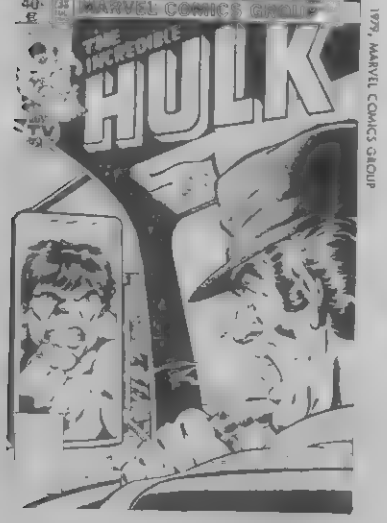
THE SPECTACULAR SPIDER-MAN No. 33, August. "Night Of The Iguana" is by Bill Mantlo, Jim Mooney and Frank Springer, assuming Tennessee Williams wasn't consulted. Spider-Man has it up to here with reptiles as both The Iguana and The Lizard attack. Al Milgrom did the cover. [5/22]



STAR WARS No. 26, August. "Doom Mission" is by Archie Goodwin, Carmine Infantino and Bob Wiacek. Luke and R2D2 investigate Alliance activities on the planet Yavin, and R2 gets severely damaged. Infantino and Wiacek did the cover. [5/22]

TARZAN No. 27, August. "The Concrete Jungle" is by Bill Mantlo, Sal Buscema and Ricardo Villamonte. Tarzan, like many of us, becomes a bit disconcerted during his first foray into New York City. Rich Buckler and Bob McLeod did the cover. [5/22]

WHAT IF? No. 16, August. Presuming this issue actually goes to press this month, this one should feature "What If Shang-Chi Fought On The Side Of Fu Manchu?" by Doug Moench, Ric Hoberg, Bill Wray and Dave Stevens. This is the last Roy Thomas-edited issue. Hoberg did the cover. [5/22]



ST Pocket Checklist

May 1979

Marvel

- ☐ THE AMAZING SPIDER-MAN #195
- ☐ THE AVENGERS #186
- ☐ BATTLESTAR GALACTICA #6
- ☐ CAPTAIN AMERICA #236
- ☐ CONAN THE BARBARIAN #101
- ☐ CRAZY #52
- ☐ THE DEFENDERS #74
- ☐ DOCTOR STRANGE #36
- ☐ FANTASTIC FOUR #209
- ☐ GHOST RIDER #37
- ☐ THE HULK #15 [Delayed]
- ☐ THE INCREDIBLE HULK #238
- ☐ IRON MAN #125
- ☐ JOHN CARTER, WARLORD OF MARS #26
- ☐ MACHINE MAN #10
- ☐ MARVEL PREMIERE #49 [Falcon]
- ☐ MARVEL PREVIEW #18 [Star-Lord]
- ☐ MARVEL SUPER-HEROES #82
- ☐ MARVEL TALES #106
- ☐ MARVEL TEAM-UP #84
- ☐ MARVEL TREASURY EDITION #22 [Spider-Man]
- ☐ MARVEL TWO-IN-ONE #54
- ☐ MASTER OF KUNG FU #79
- ☐ THE MICRONAUTS #8
- ☐ POWER MAN #58
- ☐ SAVAGE SWORD OF CONAN #42
- ☐ SGT. FURY #153
- ☐ SHOGUN WARRIORS #7
- ☐ SPECTACULAR SPIDER-MAN #33
- ☐ SPIDER-WOMAN #17
- ☐ STAR WARS #26
- ☐ TARZAN #27
- ☐ THOR #286
- ☐ TOMB OF DRACULA #70 [Delayed]
- ☐ WHAT IF? #16
- ☐ X-MEN #124

DC

- ☐ ACTION COMICS #498
- ☐ BATMAN #314
- ☐ THE BRAVE AND THE BOLD #153
- ☐ DC COMICS PRESENTS #12
- ☐ DC SPECIAL SERIES #17 [Swamp Thing]
- ☐ DETECTIVE COMICS #485
- ☐ THE FLASH #276
- ☐ GHOSTS #79
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- ☐ WORLD OF KRYPTON #2
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- ☐ NATIONAL LAMPOON #111 [V2#11]

Gold Key

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- ☐ BEEP BEEP THE ROAD RUNNER #81
- ☐ BORIS KARLOFF TALES OF MYSTERY #92
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- ☐ CREEPY #109
- ☐ EERIE #102
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- ☐ VAMPIRELLA #79

ON SALE JUNE 1979
Subject To Change

THE AMAZING SPIDER-MAN #196
THE AVENGERS #187
BATTLESTAR GALACTICA #7
BROTHER BILLY, THE PAIN FROM PLAINS
CAPTAIN AMERICA #237
CONAN THE BARBARIAN #102
CRAZY #53
DAREDEVIL #160
THE DEFENDERS #75
FANTASTIC FOUR #210
THE HULK #16
THE INCREDIBLE HULK #239
THE INVADERS #41 [last issue]
IRON MAN #126
JOHN CARTER, WARLORD OF MARS #27
MARVEL FUN AND GAMES #1 [Delayed]
MARVEL PREVIEW #11 [Weirdworld]
MARVEL SPOTLIGHT #2
MARVEL SUPER-HEROES #83
MARVEL TALES #107
MARVEL TEAM-UP #85
MARVEL TWO-IN-ONE #55
MARVEL TWO-IN-ONE ANNUAL #4
MASTER OF KUNG FU #80
THE MICRONAUTS #9
SAVAGE SWORD OF CONAN #43
SHOGUN WARRIORS #8
SPECTACULAR SPIDER-MAN #34
SPIDER-WOMAN #18
SPIDEY SUPER STORIES #42
STAR WARS #27
TARZAN #28
THOR #287
X-MEN #125

ACTION COMICS #499
ADVENTURE COMICS #465
ALL-OUT WAR #1
BATMAN #315
THE BEST OF DC COMICS #1
THE BRAVE AND THE BOLD #154
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WEIRD WESTERN TALES #59
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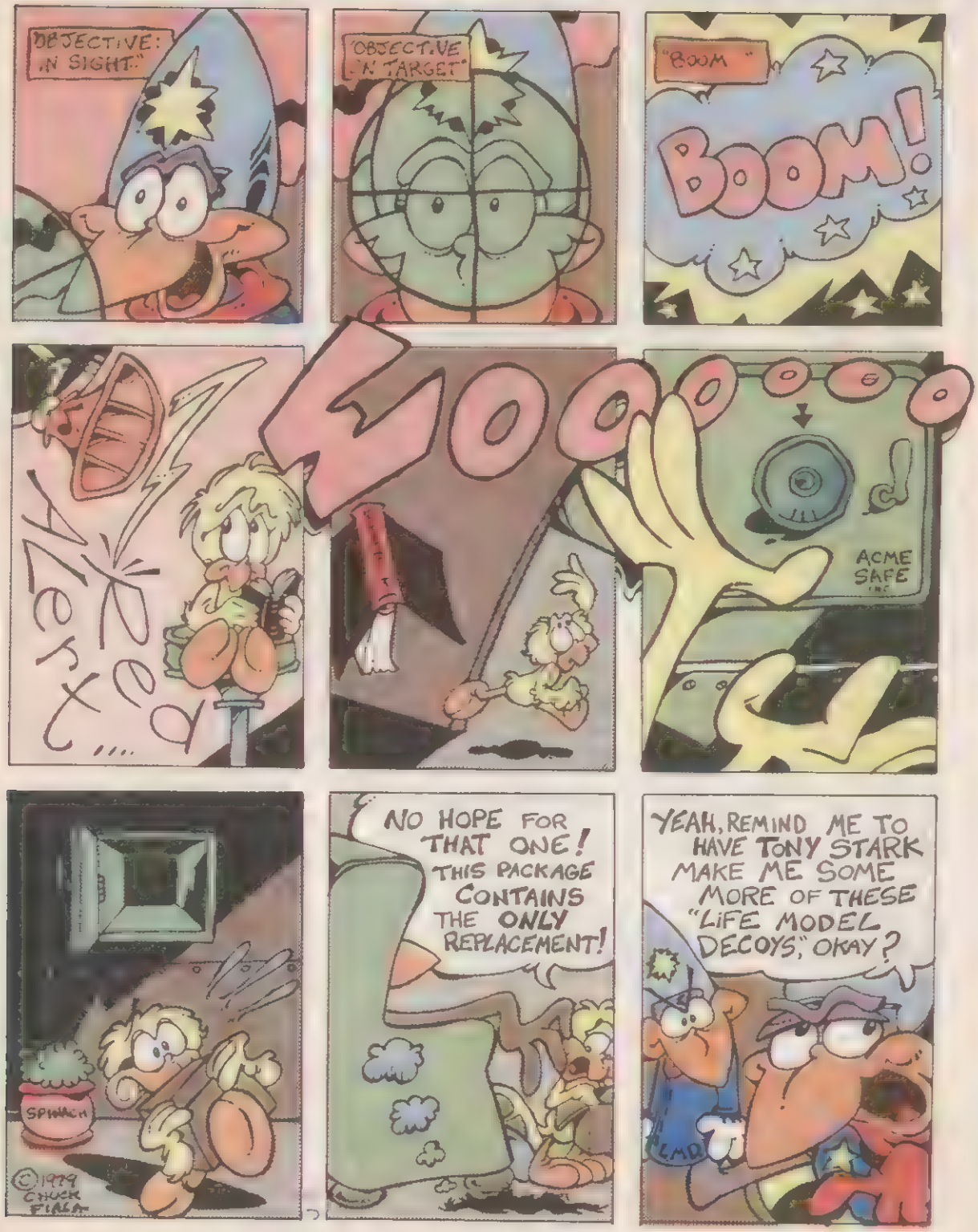
1984 #7
VAMPIRELLA #80

BULLET GROW

FULL OF FORTUNE

by CHUCK FIALA



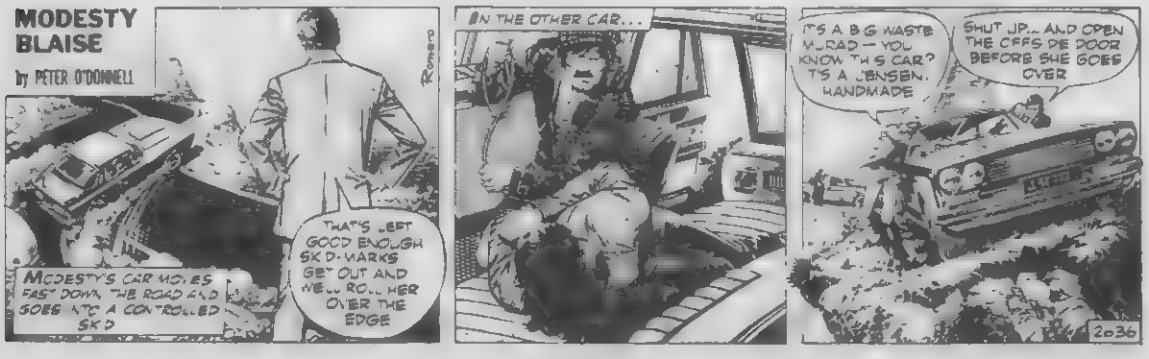
MODESTY BLAISE
by Peter O'Donnell & Enrique Romero

MODESTY BLAISE
by PETER O'DONNELL
A GAME OR BALM?
I HAVE SMALL INTEREST IN MOVING PIECES OF ELEPHANT TUSK ABOUT DEAR CHILD... THE HUMAN MIND IS MY ONLY TOY
SOON I'LL SPRING PRETTY FASCINATING HEAD FOR YOU TO PLAY WITH, HANS...
THE MIND OF MODESTY BLAISE
MODESTY BLAISE
by PETER O'DONNELL
EARLY MORNING ON THE COAST ROAD SOUTH OF NAPLES
HOLD THE ANIMAL DOWN — HER CAR IS COMING NOW
DO YOU THINK SHE WILL STOP?
OF COURSE NOT. THE ENGLISH ARE DERANGED CONCERNING ANIMALS
SCIDENT-PRONE AS A DONKEY
MODESTY BLAISE
by PETER O'DONNELL
THERE DON'T SEEM TO BE ANY BONES BROKEN — LET'S SEE IF HE CAN STAND
NO MISS BLAISE... THIS WAS SIMPLY ARRANGED TO MAKE YOU STOP
HE SEEMS ALL RIGHT — WAS IT YOUR CAR THAT HIT HIM?
THE SUNNY SIDE OF MODESTY BLAISE AND A UNDERARM NEEDLE PRICK
WHAT THE HELL!
MODESTY BLAISE
by PETER O'DONNELL
HOLD HER UNTIL THE DRUG TAKES EFFECT
A TRAP, AND I WALKED RIGHT INTO IT
MODESTY SPEAKS TO TAKE THE MAN BEHIND HER FIRST WITH A CHOP TO THE NECK
HAI!
KARATE IN ANGLE NO TIME TO BE CAREFUL

MODESTY BLAISE
by PETER O'DONNELL
MODESTY'S EYES HALF CLOSE AND SHE STARTS TO SAG...
AH—THE DRUGS GETTING TO HER
THE KARATE EXPERT MOVES
A PITY— I WAS JUST GOING TO ENJOY MYSELF. HEY SAY SHE'S GOOD
UHH!
2633

MODESTY BLAISE
by PETER O'DONNELL
THE THIRD MAN GOES DOWN...
BUT THEN FOR MODESTY THE WORLD SPINS DIZZILY AS THE DRUGS BEGIN TO TAKE EFFECT
GOT TO... GET AWAY... BEFORE I PASS OUT
GO BOY... ANYWHERE... JUST GO
2634

MODESTY BLAISE
by PETER O'DONNELL
AS THE ATTACKERS COME TO THEIR SENSES
SHE'S GONE! GET UP AND FIND HER MAN WOULD WILL HAVE OUR THROATS CUT IF WE LOSE HER NOW
TWO MINUTES LATER...
HEY, MURAD... SHE DIDN'T GET FAR BEFORE THE DOPE WORKED
SO WE'RE LUCKY ALL RIGHT PUT HER AWAY AND GET ON WITH THE REST OF THE JOB
2035


MODESTY BLAISE
by PETER O'DONNELL
MODESTY'S CAR MOVES FAST DOWN THE ROAD AND GOES INTO A CONTROLLED SKID
THAT'S LEFT GOOD ENOUGH SKID MARKS GET OUT AND WE'LL ROLL HER OVER THE EDGE
IN THE OTHER CAR...
IT'S A BIG WASTE MURAD— YOU KNOW THIS CAR? IT'S A JENSEN. HANDMADE
SHUT UP... AND OPEN THE OFFSIDE DOOR BEFORE SHE GOES OVER
2036

BEN CASEY
by Neal Adams

I'VE GOT SOMETHING TO SAY, ENID...I'LL MAKE IT BRIEF AND TO THE POINT. PLEASE LET ME FINISH BEFORE YOU SAY ANYTHING.
I LOVE YOU, STUART. NOW GO AHEAD...
I'M A VICTIM OF A DEADLY, FATAL DISEASE KNOWN AS AMOTHROPILATERAL SCLEROSIS...
STUART...
I WON'T...I CAN'T BELIEVE IT! NOT YOU... NOT US

ENID, WE'VE GOT SO LITTLE TIME TOGETHER...LET'S MAKE THE MOST OF IT.
MEANWHILE JUST UP AHEAD ..
NIGHT DRIVING...ON AN UNFAMILIAR ROAD! I'M JUST NOT UP TO IT ANY MORE...

HE'S UNCONSCIOUS...MUST GET HIM TO THE SURFACE...
HOLD ON STUART A LITTLE LONGER...A LITTLE MORE...
LATER
I SEE TWO PEOPLE... LYING STILL, SIDE BY SIDE...

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Roy Thomas: "Your Indexes are really useful to me —and you can quote me."

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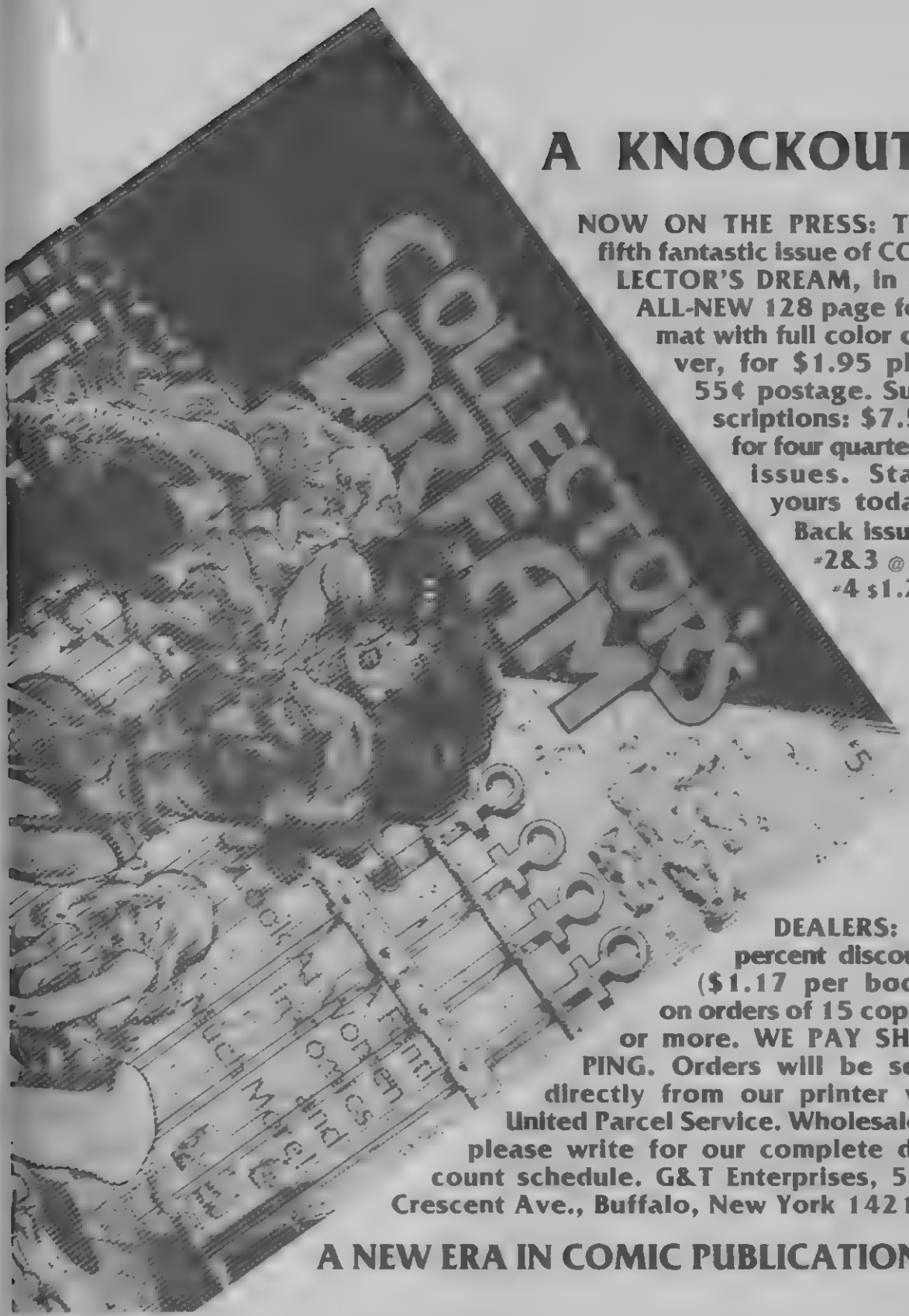

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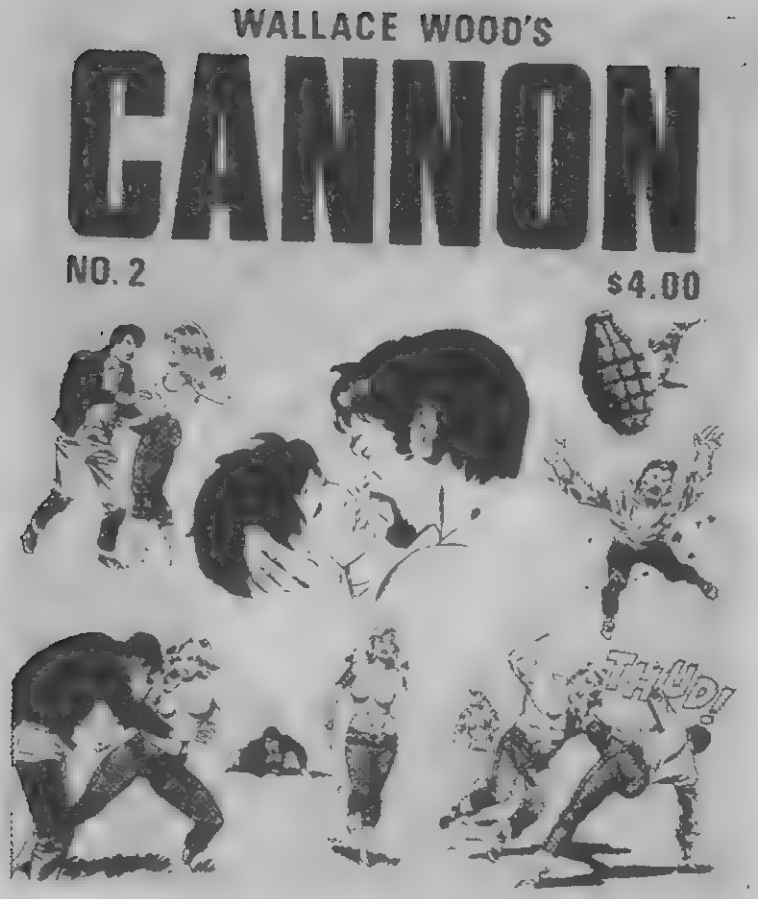

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POPEYE by E.C. Segar

I THOUGHT YOU WAS MY FRIEND BUT POPEYE TOLD THE TRUTH — YOU'RE A MONSTER
SHUT UP - YOU'RE PROMOTED TO SCRUB-WOMAN, YOU'RE NO DANCER!
I THOUGHT YOU'D DRAW SOME BUSINESS, BUT I WAS WRONG
I'VE BEEN DIGGIN' FOR GOLD FOR FORTY YEARS AND AIN'T FOUND NONE YET
ANY LUCK TO-DAY, PARTNER?
NOT MUCH! I ONLY FOUND ONE HUNK OF GOLD
DEATH TO MY ENEMIES AND DEATH TO MY FRIENDS! TO HECK WITH 'EM ALL!!
HEY! GET SOME PEP INTO YOUR DANCIN'! YOU'RE NOT EARNING YOUR WAGES
OH, I WISH POPEYE WOULD COME BACK!
TAP TAP TAP
I'LL MAKE YOU EARN YOUR MONEY - YOU'RE GOING TO BE DANCE GAL AND SCRUB WOMAN COMBINED
HERE, TIE THESE SCRUB BRUSHES TO YOUR FEET!
NOW DO YOUR STUFF
SWISH SWISH
GOLD! GOLD! GOLD! GOLD! GOLD! GOLD! GOLD! GOLD! GOLD!
WELL AIN'T THAT WHAT WE BEEN LOOKIN' FOR?
GOLD AT LAST-!! AFTER FORTY YEARS!
FORTY YEARS-ME EYE! I FOUND IT IN ABOUT TWENY MINUTES
LOOK AT IT SHINE !!
I'VE GOT A SWEETHEART ALSO - SHE'S WAITIN FOR ME DOWN IN DEAR OLD TEXAS - I TOLD HER I'D BE BACK WHEN I MADE A STRIKE
I'M GOIN' BACK NOW AND MAKE HER HAPPY, THAT IS - IF SHE AIN'T DIED OF OLD AGE

The Menomonee Falls Gazette

A COMBINATION OF DANCER AND SCRUB-WOMAN!!
AND I THOUGHT HE WAS MY FRIEND-JOHN HOLSTER IS MEAN TO THE CORE
(WHY DID I LET POPEYE GO OUT OF MY LIFE.")
HEY, DAME! YOU'VE GOT TO DO TWO MORE THINGS WHILE YOU'RE DANCING!
USE THIS DUSTER WHEN YOU PASS A TABLE AND SHAKE UP THIS DRINK
(WHAT DO YOU THINK I AM, A ONE MAN BAND?)
I'VE HUNTED FOR FORTY YEARS AND NEVER FOUND GOLD, AND YOU COME ALONG AND PICK UP A HUNK IN ABOUT TWENTY MINUTES — HOW DID YOU DO IT?
WELL, IT WAS THIS WAY- YOU'VE HEARD THE OL' SAYIN', 'GOLD IS WHERE YOU FINDS IT.' WELL I SEZ TO MESELF - IF GOLD IS WHERE YA FINDS IT —
THEN THAT'S THE PLACE WHERE IT'S AT — SO I WENT AN' LOOKED AN' THERE IT WAS
I TOLD MY SWEETHEART I'D BE BACK WHEN I MADE A STRIKE - THAT WAS FORTY YEARS AGO - LET'S SEE - HOW OLD IS SHE NOW? 48 - 58 ... ETC —
(GOOD HEAVENS '74 YEARS OLD!! I AIN'T GOT A MINUTE TO SPARE!)
(ARF! ARF!)
I SAID PUT UP YOUR HANDS
(WUZ THINK #50 000! POPEYE: PUT UP YOUR MITTS OR YOU'LL GET SHOT
I KIN SURE DO A LOT WITH A GRIP FULL OF CASH
(WHY, YOU'RE THE DERNDEST FELLOW I EVER DID SEE. YOU KNOCKED OUT ONE OF THE VERY WORST BAD MEN, AND YOU AIN'T A BIT EXCITED
I GOT WEALTH AN' I GOT HEALTH, BUT I AIN'T GOT HAPPINESS ON ACCOUNT OF I YAM A ONE-WOMAN MAN WICH LOST HIS SWEETPEA
HOW MUCH DID YOU GET FOR OUR HUNK OF GOLD ABOUT FIFTEEN HUNNERD BUCKS?
(FIFTY THOUSAND DOLLARS!)
WE PAY CASH FOR GOLD
SAGEVILLE NUGGET COMPANY
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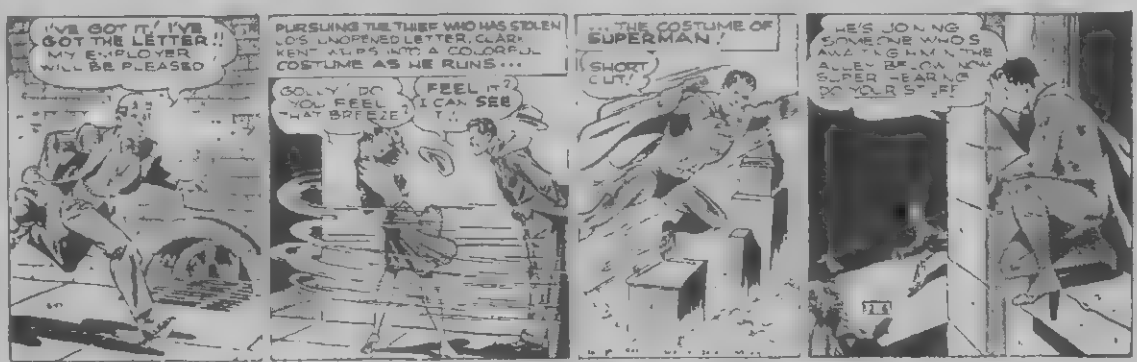
SUPERMAN by Siegel & Shuster

SO MUCH FOR MY BIG SCOOP!
DAILY PLANET
AUBREY JONES NOT SUPERMAN!
HERE COMES CLARK, AND JUDGING FROM HIS SMIRK HE'S ALL SET TO RAZZ ME. OH, WELL, I GUESS I CAN TAKE IT.
WELL, BRIGHT GIRL— DIDN'T I TELL YOU SUPERMAN WOULDN'T MARRY ALINE WAIL? BUT I WON'T RUB IT IN. YOU MUST FEEL BAD ENOUGH ABOUT YOUR BIG SCOOP BLOWING UP
ON THE CONTRARY—
— I FEEL WONDERFUL!
I GUESS I'LL NEVER UNDERSTAND WOMEN!

EARLY MORNING... CLARK KENT STOPS IN FOR LOIS ON THE WAY TO THE DAILY PLANET...
REGISTERED LETTER PLEASE SIGN THE RECEIPT.
I WONDER WHO IT'S FROM?
HURRY, LOIS— WE'LL BE LATE!
ONE MINUTE, CLARK WHILE I ANSWER THE PHONE.
BE SURE IT ISN'T MORE THAN A MINUTE!
WHY— IT'S FOR YOU!
FOR ME? WHO CAN KNOW THAT I'M HERE?

IS THIS THE CLARK KENT FROM PODUNK WHO HAS A NIECE LIVING ON GRAHAM PLACE?
WRONG KENT AND WRONG NUMBER
BUT WHOEVER HE IS HOW COULD HE KNOW THERE'D BE A CLARK KENT HERE IN YOUR APARTMENT?
I CAN'T IMAGINE, MAUD. PONDER AND LET'S SEE WHAT'S IN THAT REGISTERED LETTER THAT CAME FOR ME.
AT THE OTHER END OF THE LINE...
NOW IT'S UP TO MORTIMER.
A MAN— JUMPING OUT THE WINDOW!
HE STOLE MY LETTER FROM THE TABLE. STOP HIM!!


I'VE GOT IT, I'VE GOT THE LETTER!! MY EMPLOYER WILL BE PLEASED
PURSUING THE THIEF WHO HAS STOLEN LOIS UNOPENED LETTER, CLARK KENT ALPS INTO A COLORFUL COSTUME AS HE RUNS...
GOLLY, DO YOU FEEL THAT BREEZE?
FEEL IT? I CAN SEE IT...
...THE COSTUME OF SUPERMAN!
SHORT CUT!
HE'S JOINING SOMEONE WHO'S WAITING IN THE ALLEY BELOW. NOW SUPER-HEARING DO YOUR STUFF!

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The Menomonee Falls Gazette

WHAT ABOUT MY PLAN TO KEEP KENT AND MISS LANE BUSY ON THE TELEPHONE WHILE YOU STOLE THE LETTER?
IT (PUFF) IT WORKED (PUFF)
THEN YOU HAVE THE LETTER?
YES, SIR, BUT—
I'M PROUD OF YOU MORTIMER! I SHALL RAISE YOUR SALARY FIFTY CENTS A WEEK! AND NOW GIVE ME THE LETTER!
THANK YOU SIR—BUT I WISH YOU'D ALLOW ME TO RETURN THE LETTER. I DISLIKE BEING A THIEF!
THE LITTLE CHAP IS OBVIOUSLY THE OTHER'S UNWILLING TOOL. BUT— WHAT'S IT ALL ABOUT?
YOU WISH TO RETURN THE LETTER WHICH YOU STOLE FROM LOIS LANE? ARE YOU TRYING TO SABOTAGE ME, MORTIMER?
OH, NO, SIR—IT'S ONLY THAT I'M NOT A THIEF AND—
I SAID I WAS RAISING YOUR SALARY FIFTY CENTS A WEEK! OR PERHAPS YOU PREFER ME TO CUT IT THAT AMOUNT!
OH PLEASE SIR— NOT THAT!
THEN—GIVE ME THE LETTER!
YESSER JUST AS SOON AS I GET IT OUT OF MY POCKET.
THEY SAY THE HAND IS QUICKER THAN THE EYE HERE'S WHERE I FIND OUT!
AS THE UNWILLING SNEAK THIEF REACHES FOR HIS POCKET, NEITHER HE NOR HIS EMPLOYER SIGHTS A COSTUMED FIGURE RACE PAST THEM WITH THE SPEED OF LIGHT...
THE LETTER! THE LETTER! WHERE IS THE LETTER! YOU STOP FUMBLING AND GIVE IT TO ME!
OH YES—! PUT IT IN MY RIGHT POCKET! ANOTHER MOMENT, SIR!
NOPE DIDN'T THEY SIGHT A HAND SNAKE THE STOLEN LETTER FROM MORTIMER'S POCKET AT LIGHTNING PACE...
AWK!—I'M AFRAID SIR THAT I HAVEN'T GOT IT—!
YOU—YOU HAVEN'T THE LETTER!? DO YOU REALIZE WHAT THIS MEANS TO ME, YOU FOOL?
MORTIMER YOU DID STEAL THAT UNOPENED LETTER FROM LOIS LANE ACCORDING TO MY INSTRUCTIONS DID YOU NOT?
OH YES, SIR I DID— EVEN THOUGH I HATED TO STEAL
THEN—WHERE—IS—THE—LETTER!!?
I—I MUST HAVE DROPPED IT...
HE DIDN'T EXACTLY DROP IT—BUT HAVING ME GET IT FROM HIS POCKET AMOUNTS TO THE SAME THING!
IDIOT! IMBECILE! INSTEAD OF RAISING YOU I'M CUTTING YOUR SALARY FIFTY CENTS A WEEK!
PLEASE, SIR, NOT THAT—YOU'RE ALREADY PAYING ME STARVATION WAGES!

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Tarzan

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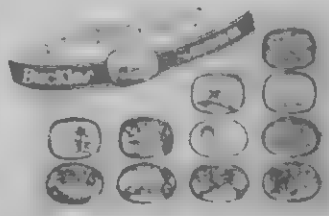

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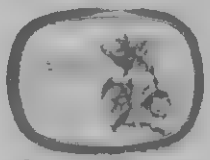
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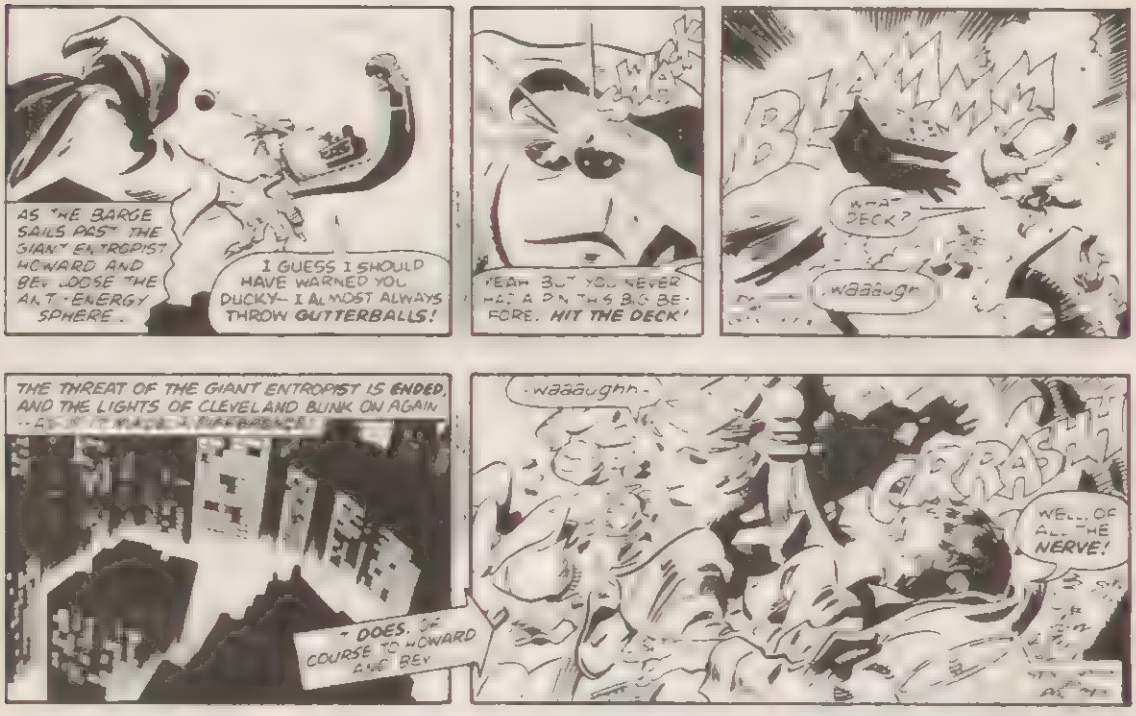
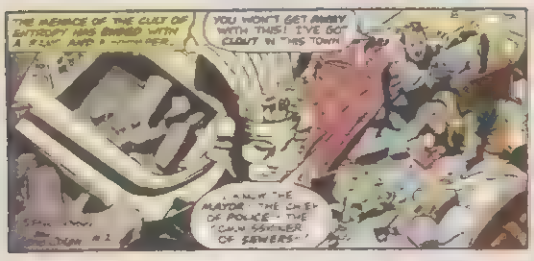
HOWARD THE DUCK
by Steve Gerber & Gene Colan

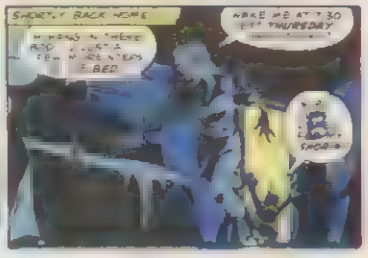
THE ENTROPISTS' SCHEME TO DESTROY THE WORLD PAINLESSLY HAS GONE AWRY..!
THE RADIATION HAS FUSED THREE OF OUR BRETHREN INTO ONE GIANT ENTROPIST! IF THE GIANT CONTAMINATES CLEVELAND--
HAVEN'T YA GOT THAT BACKWARDSH, SHISHTER?
NO! THE GIANT'S RADIOACTIVE! THE PEOPLE WILL DIE HORRIBLY! YOU MUST HELP-- I BEG YOU!
HOKAY-- FIRSHT YA GOTTA GIMME BACK MY GOOD LOOKSH.
THE GIRL ENTROPIST ASSENTS, AND HURRIEDLY USHERS THE DODDERING DUCK DOWNSTAIRS TO THE ANTI-ENERGY DEVICE...
ON MY SIGNAL, MS SWITZLER-- THROW THE SWITCH!
AT WHOM?
BEVERLY THROWS THE SWITCH ON THE ENTROPISTS' ANTI-ENERGY DEVICE--
CLICK
--AND AN AWESOME EXCHANGE OF LIFE-FORCES OCCURS!
ZZZZZ
ALMOST INSTANTANEOUSLY HOWARD IS MIRACULOUSLY REJUVENATED! AND THE GIRL--
BOOMING
HOWARD-- SHE LOOKS AWFULLY STILL--!
TH-THERE'S NO PULSE!
WHAT'LL WE DO? THE GIRL'S GONE-- AND THE GIANT ENTROPIST IS MARCHING ON CLEVELAND.
NOTHIN' MORE WE CAN DO HERE--
--AN' THERE'S PROB'LY NO SUCH THING AS HELP FOR CLEVELAND-- BUT I GOT AN IDEA!
IF I UNDERSTAND THIS ANTI-ENERGY SPHERE-- WE CAN AT LEAST PRESERVE WHAT'S [illegible]E!
OURS 'S NOT TO REASON WHY!
ABOARD THE FLYING BARGE, HOWARD AND BEV RACE TO SAVE CLEVELAND FROM THE GIANT ENTROPIST
DUCKY-- THE CITY'S GONE DARK! HE'S ABSORBED ALL THE ENERGY!
WHAT'LL WE DO? CAN CLEVELAND BE SAVED?
PFT
DEPENDS-- YOU MUCH OF A BOWLER?
I DON'T KNOW-- I LEFT MY PURPLE AND GOLD SHIRT AT HOME--!
YEAH, WELL... PRETEND YER BOWLIN' FER DOLLARS, INSTEADA CLEVELAND!

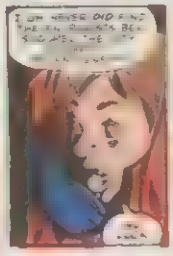
The Menomonee Falls Gazette


AS THE BARGE SAILS PAST THE GIANT ENTROPIST HOWARD AND BEV LOOSE THE ANTI-ENERGY SPHERE...
I GUESS I SHOULD HAVE WARNED YOU DUCKY— I ALMOST ALWAYS THROW GUTTERBALLS!
YEAH BUT YOU NEVER HAD A PATHOS BIG BEFORE. HIT THE DECK!
BLAMMM
WHAT? DECK?
waaaugh
THE THREAT OF THE GIANT ENTROPIST IS ENDED, AND THE LIGHTS OF CLEVELAND BLINK ON AGAIN
DOES. OF COURSE TO HOWARD AND BEV
waaaughh
CRASH
WELL, OF ALL THE NERVE!

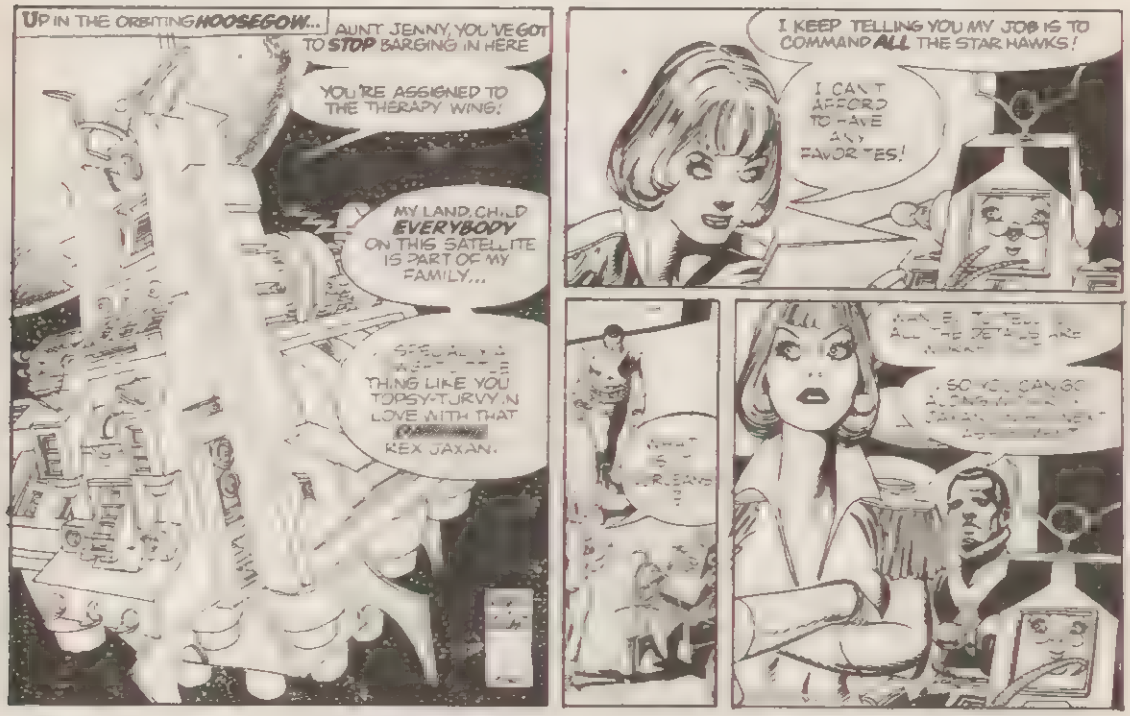
TRAPPED IN A WORLD HE NEVER MADE
HOWARD THE DUCK
Steve Gerber and Gene Colan
SO TELL ME MS REVERLY GAZZLER
HOW DYA RECONCILE YOUR ARMED FEMINISM AND THIS FAWNING OVER ME?
I WON'T "FAWNING" DUCKY - JUST AN AESTHETIC PREFERENCE FOR SYMMETRY

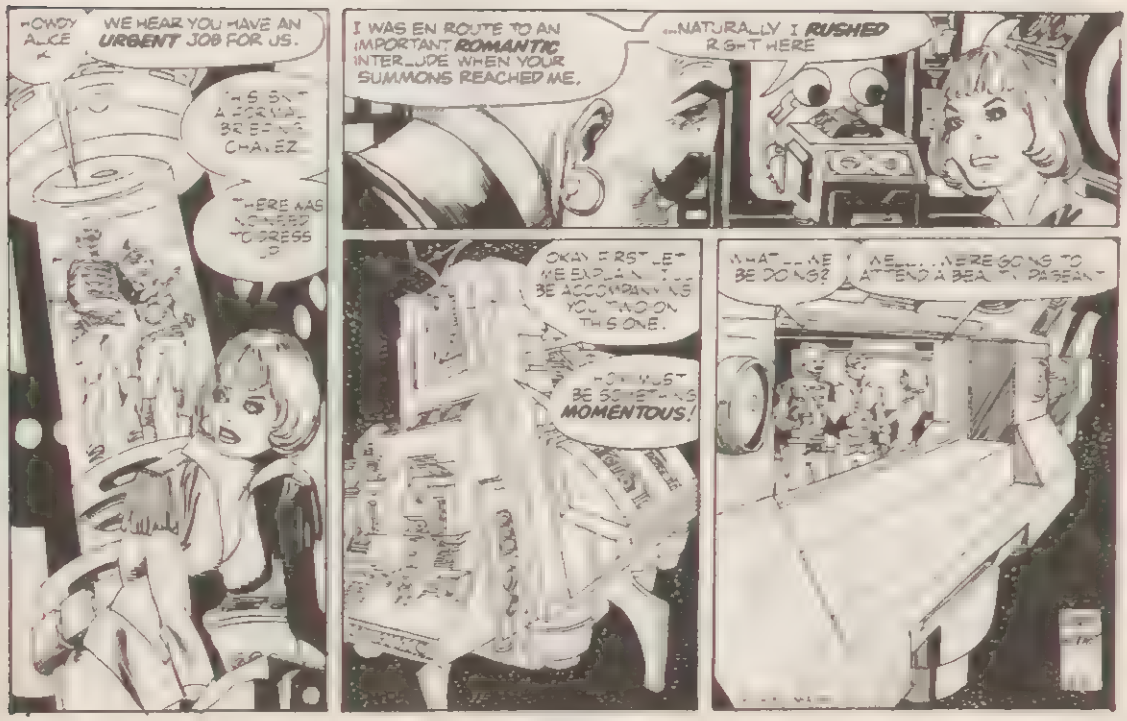

THE MENACE OF THE CULT OF ENTROPY HAS ENDED WITH A BANG AND A WHIMPER.
YOU WON'T GET AWAY WITH THIS! I'VE GOT CLOUT IN THIS TOWN
AND THE MAYOR THE CHIEF OF POLICE THE TOWN SWEEPER OF SEWERS!





STAR HAWKS
by Ron Goulart & Gil Kane


UP IN THE ORBITING HOOSEGOW...
AUNT JENNY, YOU'VE GOT TO STOP BARGING IN HERE
YOU'RE ASSIGNED TO THE THERAPY WING!
MY LAND, CHILD EVERYBODY ON THIS SATELLITE IS PART OF MY FAMILY...
I KEEP TELLING YOU MY JOB IS TO COMMAND ALL THE STAR HAWKS!
I CAN'T AFFORD TO HAVE ANY FAVORITES!
REX JAXAN.

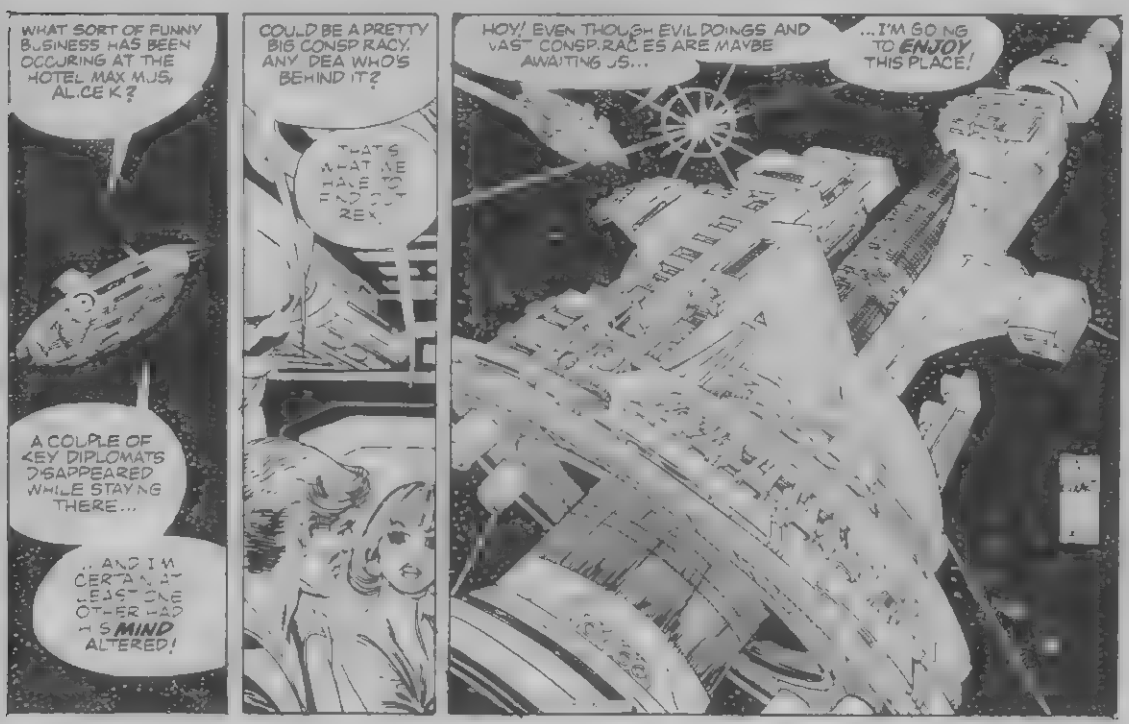

HOWDY ALICE
WE HEAR YOU HAVE AN URGENT JOB FOR US.
I WAS EN ROUTE TO AN IMPORTANT ROMANTIC INTERLUDE WHEN YOUR SUMMONS REACHED ME.
...NATURALLY I RUSHED RIGHT HERE
OKAY FIRST LET ME EXPLAIN YOU'LL BE ACCOMPANYING YOU TWO ON THIS ONE.
IT MUST BE SOMETHING MOMENTOUS!
WHAT--ME BE DOING?
ME... WE'RE GOING TO ATTEND A BEAUTY PAGEANT

The Menomonee Falls Gazette

HOY! WE'RE GOING TO A BEAUTY PAGEANT
SOUNDS LIKE SOMETHING WE'RE SUITED FOR, BUT IT DOESN'T SOUND URGENT!
I'M SUPPOSED TO ACT AS A JUDGE OF THE PAGEANT...
...YOU TWO WILL BE POSING AS SECURITY ADVISERS.
ACTUALLY THIS HAS ALL BEEN SET UP TO GIVE US A BELIEVABLE EXCUSE TO VISIT THE HOTEL MAXIMUS.
ZAM, THE MAXIMUS IS THE MOST LUXURIOUS SPOT ON THE PLANET
AND WHAT'S OUR REAL REASON FOR CHECKING IN THERE ALICE K?
SOME ODD THINGS HAVE BEEN HAPPENING AT THE MAXIMUS REX...
..THINGS WHICH MAY AFFECT OUR WHOLE DARN PLANET SYSTEM.

DIPE THE FANCY DUDS!
PLANNING TO START A PARADE, CLEANHEAD?
NO TIME TO TRADE PLEASANTRIES, SNIFFER...
. GOT TO END TAMMANY COYNE.
I JUST LAMPED HER ON LEVEL M.
LOOKING FOR YOU!
THANKS, THAT NARROWS MY SEARCH.
THEY'VE GIVEN ME AN IMMEDIATE ASSIGNMENT, CHAVEZ.
I'VE BEEN HANDED ONE TOO TAM.
SO THAT FOULS UP OUR PLANS FOR TONIGHT
YEAH, WE'LL HAVE TO CANCEL DINNER
NOT CANCEL JUST [redacted]
I'LL SEE YOU WHEN WE GET BACK!
HOY!

STAR HAWKS
by Ron Goulart & Gil Kane


WHAT SORT OF FUNNY BUSINESS HAS BEEN OCCURING AT THE HOTEL MAX M.US, AL.CE K?
A COUPLE OF KEY DIPLOMATS DISAPPEARED WHILE STAYING THERE...
...AND I'M CERTAIN AT LEAST ONE OTHER HAD HIS MIND ALTERED!
COULD BE A PRETTY BIG CONSPIRACY. ANY IDEA WHO'S BEHIND IT?
THAT'S WHAT WE HAVE TO FIND OUT REX.
HOY! EVEN THOUGH EVIL DOINGS AND VAST CONSPIRACIES ARE MAYBE AWAITING US...
...I'M GOING TO ENJOY THIS PLACE!

GUESTS ARE CONSTANTLY ARRIVING AT THE SPLENDID HOTEL MAXIMUS...
INCLUDING BEAUTIES FROM ALL OVER THE UNIVERSE.
AND STAR HAWKS
ZANG! N ET - -OCK N - ADES ARE POURING N HERE.
MOST OF EM FOR THE MISS PLANETS BEA - PAGEANT NO DOUBT CHA ED.
THIS IS GOING TO BE A -ERR F C..
OOF!
WATCH IT, JOIK! ELSE I'LL FIX YER WAGON FOR YOUSE.
BONK

The Menomonee Falls Gazette

IN THE HOTEL MAX'MUS LOBBY
I DON'T LIKE GUYS WHAT BUMP INTER ME SEE?
AND I DON'T LIKE TO BE JANGLED!
ZAM!
THONK!
WHY YOUSE..
BLAMP!
NOW NOW TUX, CONTROL YOUR NASTY TEMPER PLEASE
THESE PEOPLE ARE STAR HAWKS... AND OUR VERY SPECIAL GUESTS.
3-26
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IN THE VAST LOBBY OF THE HOTEL MAX'MUS...
HUSH, TUX! THE STAR HAWKS ARE OUR VERY SPECIAL GUESTS!
YOUSE AIN'T GONNA GET AWAY WIT DIS SKIN-HEAD
YOU GET UP OUT OF THERE AND APOLOGIZE TO THIS NICE INTERPLAN LAW SERVICE AGENT
EASY CHA, EZ. NO POINT IN TANGLING WITH A ROBOT
OKAY, TUX! I'M SORRY I TRIED TA DECK YOUSE
SAVE HERE
TUX IS MY BODYGUARD. A DARLING MECHANISM, BUT A BIT OVERLY ZEALOUS AT TIMES!
I'M DUCHESS MIRANDA MANAGER OF THE MAX MUS
WE'RE TERRIBLY DELIGHTED YOU'LL BE HELPING US DURING THIS PAGEANT!
LET ME ESCORT YOU TO YOUR SUITES
WE HAVE SOME WONDERFUL SURPRISES FOR YOU ALL.
3-27

STAR HAWKS
by Ron Goulart & Gil Kane

THIS EXTREMELY EFFICIENT LIFTUBE WILL ABSOLUTELY WHISK YOU TO YOUR SUITES!
I'LL CALL FOR YOU IN AN HOUR, MY DEARS...
AND TAKE YOU ON A TERRIBLY STIMULATING TOUR OF THE ENTIRE HOTEL.
THANK YOU VERY MUCH DUCHESS
HOY! WE'RE BEING WHISKED ALL RIGHT!
ZANOOM!
SEE YOU IN A MIN. OR SHORTLY CHA-EZ!
SOON AS I FRESHEN UP A BIT!
WELCOME TO YOUR DIGS SAHIB.
I AM YOUR HUMBLE ROBOT VALET.
ZAM! I HAVEN'T SEEN A SET-UP LIKE THIS SINCE WE RAIDED THAT STYLISH PARLOR IN EMPIRE 17.

HOWDY, CHAVEZ. ALL SET FOR A LITTLE PRIVATE CHAT?
HOY! WHEN I SEE POSH SURROUNDINGS LIKE THESE REX ... I WONDER IF WE'RE RIGHT TO STAY UPSTANDING AND HONEST
OF COURSE AS I RECALL, THE LAST BRIBE WE WERE OFFERED WAS A FARMLAND #5
AND CONSISTED OF 5 BUSHELS OF POTATOES.
VERY HARD TO KEEP A BRIBE LIKE THAT SECRET
POTATOES ARE TOO LUMPY TO HIDE ON YOUR PERSON.
BESIDES MOST BANKS WON'T ACCEPT 'EM AND
KRO
GIL KANE '79

The Menomonee Falls Gazette

YOU TWO HAVE TO PRETEND TO BE ADVISING THE HOTEL ON SECURITY MEASURES FOR THIS RIDICULOUS BEAUTY PAGEANT...
BUT LET'S NOT FORGET OUR REAL REASON FOR BEING HERE!
I'M ETERNALLY GRATEFUL ALICE K.
...EVEN WHEN I'M SURVEYING THE MISS PLANETS CONTESTANTS
NOW WE'RE PRETTY SURE THE MAXIMUS'S HEADQUARTERS FOR A POWERFUL NEW INTERPLANETARY CRIMINAL OUTFIT
WHAT ABOUT THE CONTACT WE'RE SUPPOSED TO HAVE INSIDE THIS PLACE?
I'VE ALREADY SET UP A MEETING WITH HIM
OKAY, GOOD...WHEN DO WE SEE HIM?
I'M SEEING HIM REX.
WHILE YOU AND CHAVEZ GO ON YOUR GUIDED TOUR OF THE HOTEL.

I'M MEETING OUR CONTACT ON FLOOR 27 SO...
WAIT NOW, ALICE K.
YOU CAN'T TACKLE THIS ALONE!
WHEN ARE YOU GOING TO REALIZE I CAN HANDLE ANY SITUATION YOU CAN, REX!
YOU MIGHT ALSO REMEMBER THAT I'M YOUR SUPERIOR IN THE STAR HAWKS
AND I'M ORDERING YOU AND CHAVEZ TO GO ON THE GUIDED TOUR WHILE I TAKE CARE OF THIS.
WHAT SAY WE COMMENCE OUR TOUR?
I HEAR THEY HAVE A MERRY-GO-ROUND ON FLOOR 42

STAR HAWKS
by Ron Goulart & Gil Kane

SHAKE A LEG, YOUSE GUYS. DE DUCHESS CAN'T WAIT ALL DAY!
I'M DREADFULLY DELIGHTED TO BE ABLE TO TO SHOW YOU TERR B. BRAVE LAWMEN THE ...RAC WONDERS OF THE HOTEL MAXIMUS!
...E RE HORR.B.. THRILLED BY THE IDEA OURSE..ES DUCHESS.
AS YOU KNOW GUESTS COME FROM ALL OVER THE UNIVERSE TO STAY HERE.
WE OFFER A MULTITUDE OF JOYS!
WE HAVE FIFTY FLOORS DEVOTED TO SPECIAL EN...RONMENTS
EVERYTHING FROM TROPIC BEACHES TO ... ALL INDOORS!
HOY! THE WORLD'S BIGGEST SMORGASBORD
I I ST ... FACILITIES ... LOVE THIS FLOOR,

THIS IS OUR PRIMORDIAL JUNGLE FLOOR.
TERR B.'S POPULAR IN T... OUR SPORTSMEN GUEST!
STEP OUT AND LOOK AROUND, BOYS...
...YOU'LL FIND IT ABSOLUTELY FASCINATING!
WONDER WHAT KIND OF WILDLIFE ABOUNDS HEREABOUTS
HERE COMES THE ANSWER TO YOUR QUESTION, CHAVEZ
ZAM!

The Menomonee Falls Gazette

ON THE 33RD FLOOR OF THE HOTEL MAXIMUS...
THIS INDOOR JUNGLE IS TERRIBLY POPULAR WITH OUR SPORTSMAN GUESTS.
IT'S WELL STOCKED WITH GAME... ALL [redacted] OF COURSE.
I USED TO LIVE DOWNSTAIRS FROM SOMEBODY WHO WALKED LIKE THIS
KARASH!
YOU'LL ABSOLUTELY LOVE THIS LEVEL... IT'S GREAT FUN!
WONDER IF THIS GUY KNOWS HE'S THE GAME AND WE'RE THE SPORTSMEN
I'D RATHER VISIT A FLOOR THAT'S STOCKED WITH — LADIES OR...
ZAM!
KANE 4-3

HOY DUCHESS!
I THINK I'VE HAD ENOUGH OF THIS PARTICULAR AMUSEMENT!
VERY WELL MR. CHAVEZ I'LL HAVE TO PUT YOU DOWN RIGHT AWAY!
YOU CAN CONTROL ALL OUR HOTEL ROBOTS WITH ONE OF THESE WONDERFUL GADGETS!
ZANG!
IF YOU'LL HOP BACK ABOARD, I'LL TAKE YOU TO ANOTHER OF OUR TERRIBLY EXCITING LEVELS.
DO YOU HAVE ANY FLOORS WHERE PEOPLE CAN JUST SIT DOWN?
KANE 4-4
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STAR HAWKS
by Ron Goulart & Gil Kane

ELSEWHERE IN THE HOTEL MAXIMUS...
MAYBE I WAS A LITTLE SALTY WITH REX
.. SOMETIMES WHEN I DEAL WITH HIM I SEEM TO ACT MUCH HARSHER THAN I WANT TO.
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AH, WELCOME, WELCOME TO OUR LOVELY SKI FLOOR, DEAR!
WEAR THIS LITTLE GADGET, IF YOU PLEASE, TO CONTROL ALL THE ROBOTS AND SERVOS IN OUR LOVELY FROZEN PARADISE.
AUNT JENNY SHOULD HEAR ME NOW MOONING OVER REX.
WE'RE ALL HERE ON A DANGEROUS JOB.
.. SO I'D BEST CONCENTRATE ON THAT!
KALE GOULART
4-5

ON THE 27TH FLOOR ALICE K. HEADS FOR A MEETING ..
THIS FELLOW LANZER CLAIMS TO HAVE IMPORTANT INFORMATION FOR US
WE KNOW THERE'S SOME KIND OF VERY AMBITIOUS CRIMINAL SYNDICATE CENTERED IN THIS HOTEL
WITH LANZER'S HELP WE MAY BE ABLE TO SMASH IT!
DARN! LOOKS LIKE HE HASN'T KEPT OUR DATE
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KALE GOULART
4-6

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ALICE K'S INFORMANT S DEAD AND..
THEY'RE ONLY ROBOTS... NOTHING TO WORRY ABOUT
GROWRR!
MAKE GOULART
4-8
UNLESS THEY HAD SOMETHING TO DO WITH HIS DEATH..
BACK, FELLAS!
YOU'RE JUST PART OF THE DECOR REMEMBER?
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STAR HAWKS
by Ron Goulart & Gil Kane

AND THIS, LADS, IS OUR HORRIBLY SPLENDID INDOOR BEACH!
MUCH OF OUR MARVELOUS MISS PLANETS PAGEANT TAKES PLACE HERE.
HOY. SEVERAL ACRES OF NIFTY LADIES.
LET'S HAVE LESS HEE-HAW CLICKING AND BLEEPUL HOOTING, CHAVEZ
...DON'T FORGET WE'RE POSING AS SECURITY CONSULTANTS
I'M WORRIED ABOUT ALICE K... I SHOULD HAVE GONE WITH HER!
AND A FEW FLOORS BELOW

ALICE K. WAS EXTREMELY POSITIVE ABOUT MEETING THE INFORMANT ALONE!
SO STAY HERE, REX, BASK IN THE ARTIFICIAL SUN AND ENJOY THE...
NOPE. SHE'S BEEN GONE TOO LONG... I'VE GOT TO CHECK ON HER!
AND SEVERAL FLOORS BELOW...
GO ON!
YOU FELLOWS AREN'T SUPPOSED TO EAT PAYING GUESTS!
GROWR!
TIME TO USE THIS GADGET...
..THEY TOLD ME IT'LL CONTROL ALL THE ROBOTS HEREABOUTS!
OOOO...
KLIK BUZZ
BUT IT'S NOT WORKING!

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ALICE K. DIVES TO THE SNOW AS THE ROBOT BEASTS ATTACK...
WAIT NOW! HE'S GOT A CONTROL BAND, TOO!
BUZZL-KLIK!
MAYBE THIS'LL WORK BETTER THAN THE ONE THEY GAVE ME!
KANE 4-11
PRA SE BE.. IT DOES.

THE CONTROL DEVICE BORROWED FROM THE DEAD MAN HAS HALTED THE ROBOT ATTACK..
THAT'S FINE YOU GUYS ROLL OVER AND PLAY DEAD..
...WHILE I SEE ABOUT GETTING THE HECK OUT OF HERE!
MAYBE REX WAS RIGHT... I COULD HAVE USED A HELPING HAND.
BLAST! WE SHOULD HAVE ANTICIPATED HER USING THAT OTHER CONTROL BAND!
NOW I'LL HAVE TO PLAN A BRAND NEW ACCIDENT FOR HER

STAR HAWKS
by Ron Goulart & Gil Kane

REX IS SEARCHING FOR ALICE K. WHEN...
MEDIX AND A BODY...
BLAZES! IS THAT HER?
ALICE K! ARE YOU ALL RIGHT? WHAT HAPPENED?
QUITE A LOT, REX, QUITE A LOT...
...TELL YOU ABOUT IT IN AWHILE.
HAD A ROUGH MOMENT THERE... THOUGHT IT WAS YOU ON THAT STRETCHER!
I SHOULD HAVE COME ALONG TO HELP YOU HANDLE ANY...
BUT I DIDN'T NEED HELP REX...FROM YOU OR ANYONE!
I TOOK CARE OF THIS MYSELF!
KANE GOULART 4-13
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ALICE K. BENYON AND REX JAXAN... BOTH STILL ALIVE!
THOSE ROBOTS SHOULD HAVE KILLED THE GIRL!
KANE GOULART 4-14
BUT THE WHOLE THING WAS BOTCHED BY THOSE IDIOTS IN TELEMEX CONTROL!
A PERFECTLY SIMPLE MURDER TO ARRANGE...
...AND YOU BUFFOONS FOUL IT UP!
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CHIEF AGENT BENYON SHOULD BE DEAD NOW!
INSTEAD, SHE'S ALIVE AND BEING COMFORTED BY REX JAXAN!
OKAY, SO WE MADE AN ERROR, RAKER!
IT WAS ONLY A SMALL MISTAKE AND...
I DON'T WANT ANY MISTAKES! BIG OR SMALL!
YOU FOUL UP LIKE THIS AGAIN, MACQUARRIE...
...AND YOU'LL BE LOOKING FOR A NEW JOB!
KRASH!
KANE GOUAUT
4-15
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SMASH!
KRAK!
KANE GOUAUT
7-16
COUPLE OF LAMEBRAINS! I'LL HAVE TO ARRANGE THE NEXT ACCIDENT MYSELF!
JAXAN, CHAVEZ AND THE GIRL MUSTN'T SURVIVE THEIR LITTLE STAY AT THE HOTEL MAXIMUS
BLAST! I DON'T LIKE HAVING TO ADMIT THIS SORT OF FAILURE TO THEM!
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KINSMAN RAKER REPORTING... OUR FIRST TRY AGAINST THE STAR HAWKS DIDN'T QUITE SUCCEED
WE'VE BEEN THINKING... IT MIGHT BE BETTER TO LET THESE THREE LIVE
LIVE? YOU ALREADY GAVE ME PERMISSION TO...
PERHAPS IT WOULD BE WISER TO CONTROL THEM... AND USE THEM AS AGENTS OF OUR OWN!

BOTH

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